NO 99 APR ~~65p~~ U.S. ~~$2.00~~ CAN ~~$2.60~~ MARVEL

THE DOCTOR WHO MAGAZINE

MARY TAMM INTERVIEW

WE TALK TO THE FOURTH DOCTOR'S COMPANION

MERCHANDISE UPDATE

A REPORT ON WHAT'S NEW WITH WHO

CHRISTOPHER BARRY

WE FEATURE THE MAN WHOGAVE LIFE TO THE BRAIN OF MORBIUS!

THIS ISSUE

MARY TAMM INTERVIEW

The Timelady talks! *Doctor Who Magazine* interviews Mary Tamm, the actress who played the fourth Doctor's elegant companion, Romana.

SET REPORT: TIMELASH 29

SPECIAL FEATURE! *Doctor Who Magazine* reports on the making of this exciting story from the 22nd Season.

FROM THE ARCHIVES 16

THE STONES OF BLOOD

This issue we cover a story from the Tom Baker era. Plus a behind-the-scenes Fact File on the making of this adventure.

REGULAR FEATURES

Doctor Who Letters 4
Matrix Data Bank 11
On Target 13

April 1985 issue Number 99

Editor .... Cefn Ridout
Assistant Editor ....Roger P. Birchall
Designer .... Jane Hindmarsh
Publisher...Stan Lee
Adviser...............................John Nathan-Turner

Doctor Who Magazine is published by Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA.

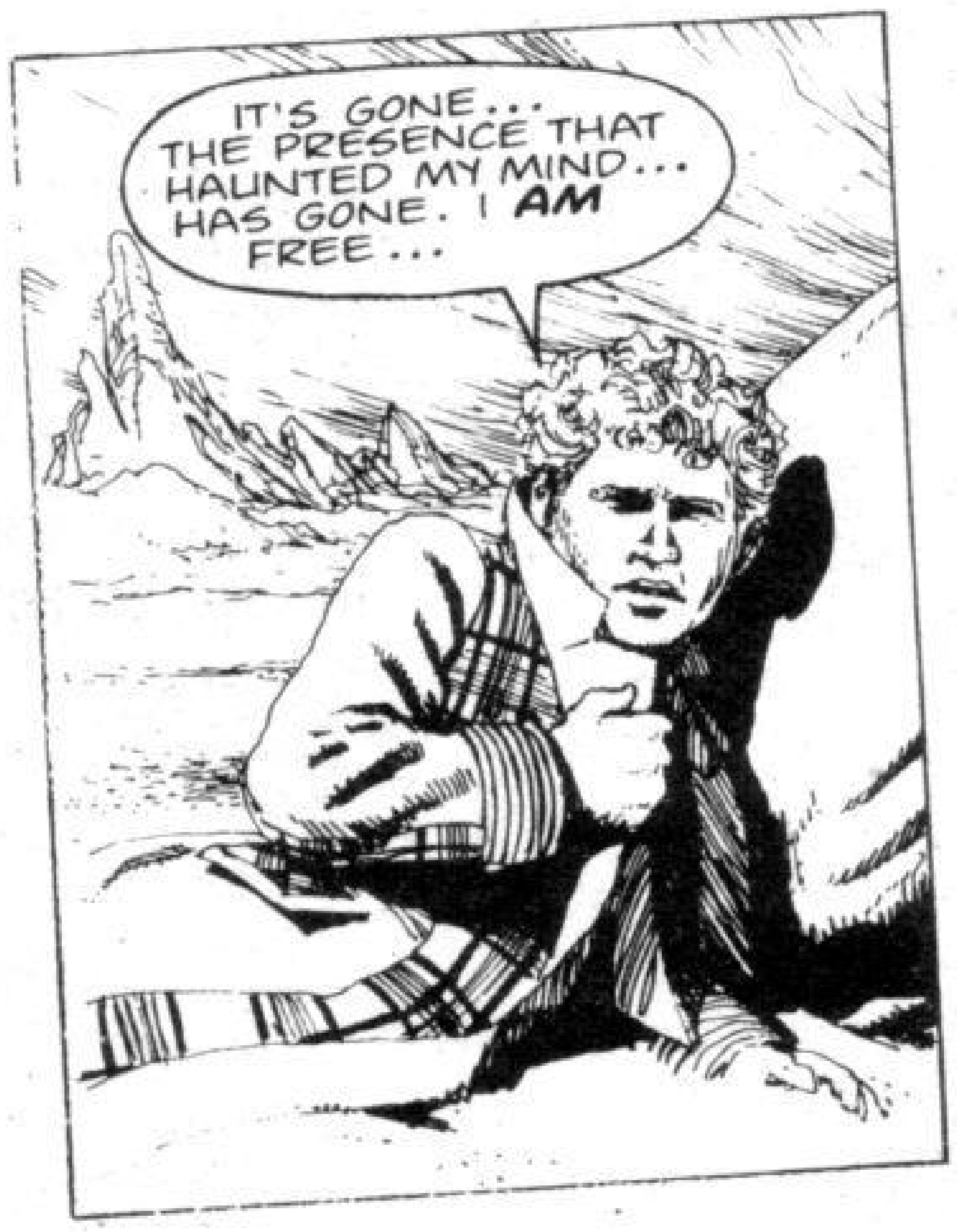
All Doctor Who material is copyright © 1985 BBC. All other material is copyright © Marvel Comics Ltd., a subsidiary of Cadence Industries Corp. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, though the publishers cannot be held responsible for unsolicited manuscripts or photos.

Subscription Information: *Annual subscriptions to* **Doctor Who Magazine** *can be obtained by sending a cheque or Postal Order (send no cash) to the editorial address for £9.00 (overseas subscriptions are $30.00 US currency). Delivery is First Class Postage in the UK and by Air Speed for Overseas. For display advertising contact: Sally Benson, 01-221 1232. Printed in the UK.*

DOCTOR WHO CONTENTS

NEWS*REVIEWS* INTERVIEWS

COMIC STRIP....7


IT'S GONE... THE PRESENCE THAT HAUNTED MY MIND... HAS GONE. I AM FREE...

In the second of this two-part adventure the Doctor pursues the mad magician, Astrolabus, through a Dimension Gate, which leads the Timelords 'up the garden path' to a terrifying conclusion.

THE CHICAGO CONVENTION ..14

A picture-packed record of last year's huge Chicago Convention (perhaps the* Doctor Who *event of the year)!

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

☆ BROWNED OFF

If Perpegillium Brown is an average American, I am an eel from Alpha Ceti Six.

I don't know exactly what the English and the scriptwriters and authors at the BBC think of the Americans, but from what I have seen on *Doctor Who*, I am offended.

All of the American characters that I have seen on *Doctor Who* are (in the immortal words of Douglas Adams – a noted British author and *Doctor Who* scriptwriter/editor) complete and absolute knee-biters.

Mr Robert (Bob) Filer in *Claws Of Axos*, Perpegillium's uncle, and Peri herself are all portrayed as knee-biters. Why do Americans call the Doctor "Doc"? He hates it and it's even offensive to me. The only swearing I have ever heard on *Doctor Who* comes from the mouths of Americans. Americans are not all stupid and crude. Those who are have no taste, and probably a low intelligence – like those members of any other culture.

Perpegillium. Not an average American name. I have never even heard it before. I doubt many Americans ever have.

Peri, I admit, has a lot of spunk, sort of like Sarah-Jane Smith. I enjoyed the scene in *Planet of Fire* where Peri is chasing the Master around with a shoe. Unfortunately, Peri can't swim 14 meters to the mainland, drowns while carrying a floating plastic bag, goes bouncing across the mountains in shorts and pumps, and announces her infinite intelligence by saying a famous line: "It *must* be platinum." The last statement shows, a know-it-all attitude, and not *just a little bit* of greed on the American part.

Another thing, I understand the 'demand' for "more leg" from the companions. As I have noticed, usually the female companions end up wearing less and less as the season progresses. Not a very practical way to go gallavanting around the Universe, is it?

For example, Nyssa of Traken, the supposedly innocent companion, drops her skirt rather inexplicably when she gets the Lazar's disease. Isn't that what you would do, if you contracted a contagious disease? So Nyssa goes running around for the rest of the episode in her lacy underthings. Peri starts out in *Planet of Fire* wearing a string bikini. (Couldn't she at least wear a one-piece bathing suit or one that covers just a bit more?) What will she leave wearing? Her clothes leave little to the imagination. Even Leela wore something a little less revealing.

If such action continues, where will the reputation of *Doctor Who* as a good, family, wholesome show go? Wasn't *Doctor Who* originally a children's show? Will children *not* be able to watch *Doctor Who* because of *censorship*?

What happened to the good show that William Hartnell, Patrick Troughton, Jon Pertwee, and Tom Baker designed?

What happened to treating people *as* people instead of as nationalities, stereotypes, and sex symbols?

Doctor Who *is not re-generating; it is de-generating.*

Save *Doctor Who* before it's too late. Save it before a 21 year old story that works, dies.

Karyn M. Koszyk,
Phoenix,
U.S.A.

☆ SHOCKING

It could be that your 'Unsuitable for Children?' article in *DWM 97* has come at an opportune moment.

After watching the first half of *Vengeance on Varos*, I can see a fresh wave of horror and violence complaints landing on the BBC's doormat.

It could be argued that the programme contained numerous scenes of sadistic cruelty and psychological violence, which might be harmful to younger viewers.

Before citing examples, I should say that I would not make any such judgements. I can't remember what frightened me as a child, so can't presume to say what frightens youngsters today. Nor, I would say, can any so-called experts, and the self-appointed Mary Whitehouse types certainly can't.

I may not be able to speak for kids, but I can report that my 23-year-old wife was shocked and stunned, as they say, and it was her reaction that sparked this letter.

So, back to the point. After Peter Davison's inoffensive run as the Doctor, this second story in Colin Baker's first full season came as something of a surprise.

The whole atmosphere on Varos is dark and oppressive (a compliment to the production team) and the opening scenes of the chained, bare-chested prisoner being burned by lasers was quite shocking.

Given that televised torture and execution is the staple diet of the populace, it could be argued that we are being invited to watch it with them, and there is certainly a topical connection with the current furore over 'video nasties' in our homes here in Earthbound lil ol' England.

On top of this we have the sadistic glee of the Jabba the Hutt-like Sil as he watches the suffering, the possible execution of the Governor at the push of the voters' TV buttons and the mental torment of the hallucinating Doctor at the cliffhanger ending.

I loved it, of course, but looking at it from a complaining point of view, the phrase Barry Letts used in the 'Unsuitable for Children?' article about avoiding 'explicit cruelty' comes to mind. I think *Vengeance on Varos* could be said to include scenes of cold, deliberate and explicit cruelty.

Anyway, that's enough on the subject. I just wanted to make observations, not judgements. But I will be interested to see if any critics or Mary Whitehouse's media watchdogs pick up on this episode. I hope they do. I like a little controversy, it won't hurt *Doctor Who* and the complainers always make themselves look so ridiculous.

With all the emphasis in the last couple of years on the show's long run, *Doctor Who* had begun to look its age. Perhaps now, with the weighty 20th birthday celebrations well and truly over, the show can begin a new lease of life.

The one fly in the ointment is Peri Brown. Nicola Bryant's performance races along at a single pitch – hysterical. If she asked the Doctor if he wanted a cup of tea, it would begin as a whine, build to a scream and before it was over she would need rescuing from the clutches of the tea cosy.

Peri Brown negates all the progress in the characterisation of female companions made from the time of Sarah Jane Smith onwards. Sarah, Leela, Romana, Nyssa and Tegan could all get themselves out of the messes they got into. Could Peri?

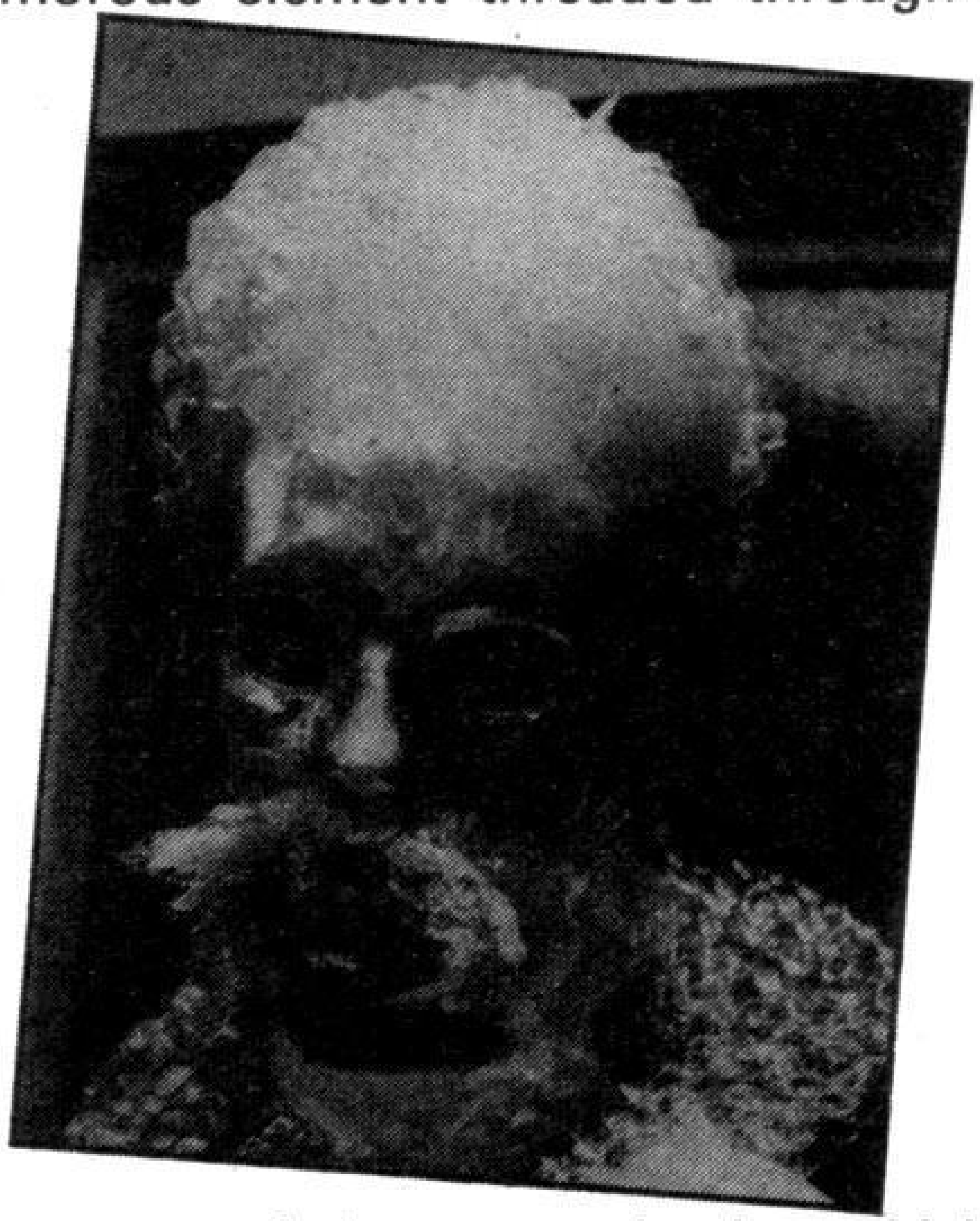
Perhaps Nicola Bryant is not to blame, but someone is at fault, be it the scriptwriters, directors or John Nathan-Turner himself. Something must be done.

No name given,
South Luffenham,
Leicestershire.

CYBER-TALK

A few impressions of this season's opening story. Unlike last season's starter *Attack of the Cybermen* was well paced with the action never allowed to slow for more than a few minutes. There was always something going on to keep the viewers' attention, as well as the introduction of a marvellous new alien race, the Cryons.

A very good script was evident with worthwhile dialogue for all concerned (except the Cybermen, but they are supposed to sound boring anyway), and a humorous element threaded throughout most of the two episodes which never overshadowed the drama of the story, which was again ably directed by Matthew Robinson and was equal to, if not better, than his *Resurrection of the Daleks*.



Just one small quibble. As many people have said before (but which newer viewers may never have heard), whatever happened to the Cybermen's voices? Up to *The Invasion* they were always chilling, metallic drawls – totally inhuman. Now they sound like men in divers helmets (I know that's what they are really but do they have to sound like it?) Why can't the electronic voices be brought back?

Nigel G. Hilburd,
Pontypridd,
Mid Glamorgan.

TIME AGAIN

I would like to clear up, once and for all, this nasty business concerning the Tom Baker flashback sequence in *Earthshock*. All of those people who say that *Revenge of the Cybermen* took place after *Earthshock* are wrong, even Jean-Marc Lofficier in his Programme Guide volume two.

To begin with, the TARDIS materialises on Nerva in *The Ark in Space* ten thousand years after the solar flares of 2900 A.D. When the Doctor is whisked off to Skaro for *Genesis of the Daleks* he is further back in time. Since the Daleks in *The Dalek Invasion of Earth* were more advanced than those in *Genesis* (i.e. they can move not just on metal as in *The Dead Planet*) and that the invasion took place in 2164 A.D., *Genesis* took place before 2164. Now, when returned to Nerva in *Revenge*, the Doctor moved in space but not in time, obviously since the TARDIS had to move back through time to get to him. And when Harry asked the Doctor if "when" they were was long before the time of the solar flares, the Doctor responded, "Thousands of years before. . ." (A little exaggeration there Doc, but nevertheless, to the point.)

Therefore *Revenge of the Cybermen* took place before 2164 and *Earthshock* in 2526. No problem. The Cybermen in *Earthshock* could easily have that picture of the Doctor's fourth incarnation.

Douglas Allan Horton,
Mississauga,
Canada.

CONTINUITY ATTACK

After watching *Attack of the Cybermen* I'd like to say what a remarkable story it was.

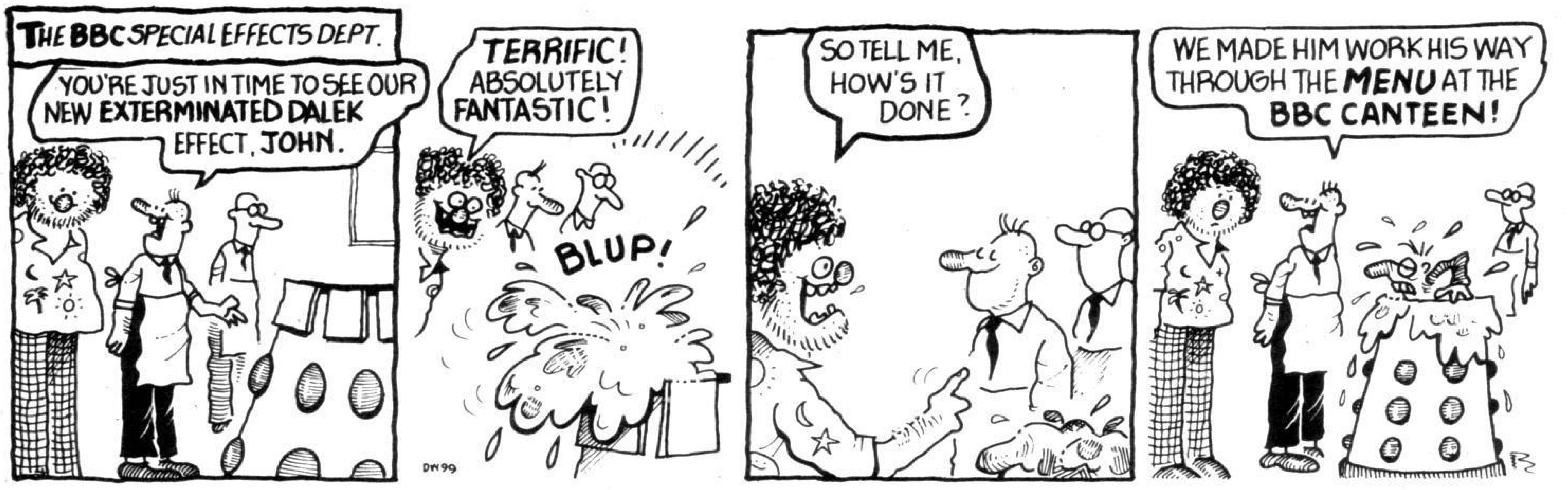
The story itself was superb, the sets realistic and the acting wonderful by all concerned, especially Colin Baker and Miss Bryant. The Cryons were one of the best new races for many years being strong, shy and sympathetic at the same time. Many people may wonder why three well-known and talented actresses should play the lead Cryons when they themselves are unrecognisable underneath when any actress could have played them. But I believe that it was the talent of these actresses (namely Miss Berger, Miss Greene and Miss Brown) that made the Cryons such a wonderful new race!

But it was for nostalgic reasons that I think this story will be best remembered. In its own way it could be a sequel to both *Resurrection of the Daleks* and *The Tenth Planet* from back in 1966. The continuity headaches involved must have been tremendous!

But for all this, there are a couple of items I'd like to complain about. Firstly, there seems to be a lack of continuity concerning the Doctor. In *Attack* he was seen to be suffering tremendously from the cold (even more than Peri), but back in *The Seeds of Doom* he stated to Sarah that Time Lords weren't affected by the cold. This was said when they were walking through the Antarctic wastes! Secondly, the Cybermen. Their speech seems to be deteriorating with each appearance. This time I could hardly understand a word they said! Also, they seem to be getting killed off very easily – even by ordinary guns! I thought they were indestructable (or almost)!

Neil Roberts,
Caerphilly,
South Wales.

DOCTOR WHO? by Tim Quinn & Dicky Howett


THE BBC SPECIAL EFFECTS DEPT.
YOU'RE JUST IN TIME TO SEE OUR NEW EXTERMINATED DALEK EFFECT, JOHN.
TERRIFIC! ABSOLUTELY FANTASTIC!
BLUP!
DW99
SO TELL ME, HOW'S IT DONE?
WE MADE HIM WORK HIS WAY THROUGH THE MENU AT THE BBC CANTEEN!

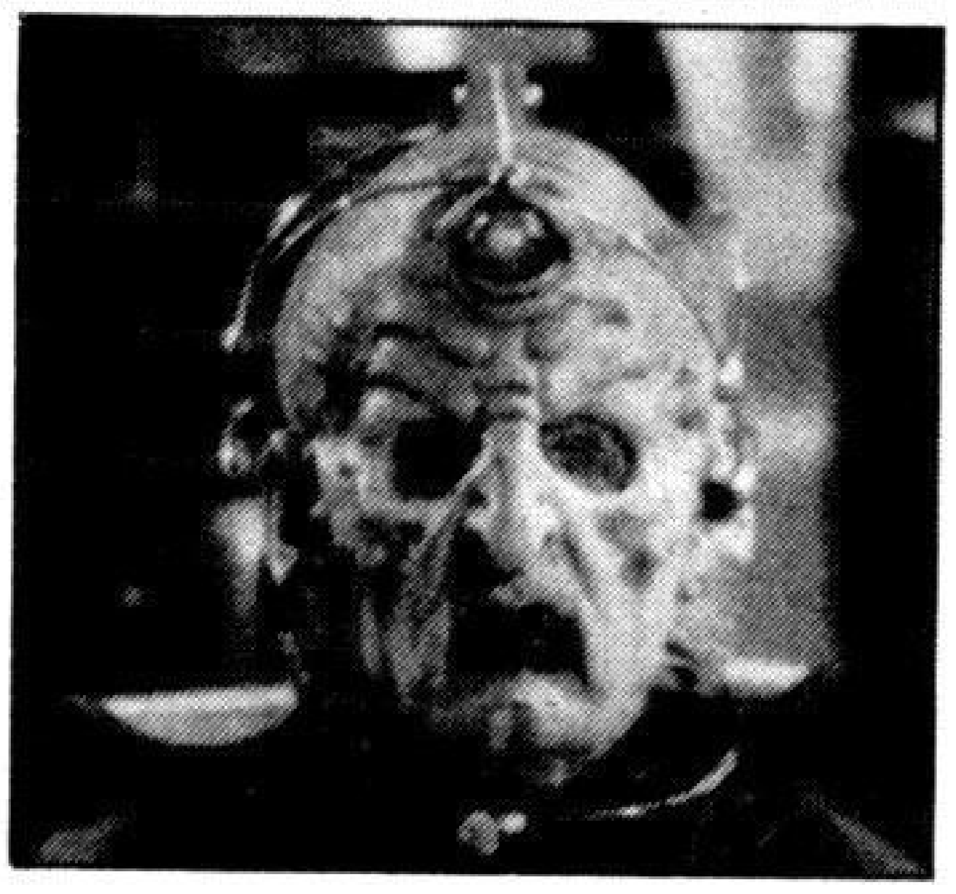
GALLIFREY Guardian ★★★

SEASON 22 – THE STARS

Whilst this current season is in full swing, just a few guest stars for what promises to be an explosive, if a little grave, end to the season in the shape of *Revelation of the Daleks*. Possibly one of the best assemblages of character actors possible come together here, starting off with one-time *Champions* star, William Gaunt as Orcini. Gaunt is best known these days in the BBC sit-com *No Place Like Home*. Another person normally associated with comedy is Eleanor Bron, playing Kara. Ms Bron last appeared in a cameo role in *City of Death*, alongside John Cleese as the TARDIS-loving art experts. Alternative comedian and *Young Ones* landlord Alexei Sayle plays the DJ, and Clive Swift, currently starring in Barry Letts' BBC adaptation of *The Pickwick Papers* plays Jobel. One time *Upstairs Downstairs* and *Crossroads* star Jenny Tomasin plays Tasambeker, while Terry Molloy once again dons the mask of Davros, and *District Nurse's* John Ogwen plays Bostock. Hugh Walters, last seen as Runcible the Fatuous in *The Deadly Assassin*, plays Vogel and Stengos is played by Alec Linstead, who has twice been in *Doctor Who*; firstly as the electronics expert Sgt Osgood in *The Daemons* and then as the evil Jellicoe in *Robot*. Trevor Cooper and Colin Spaull are Takis and Lilt, with Stephen Flynn and Bridget Lynch-Blosse as Grigory and Natasha. Stuntman/actor Ken Barker steps in as the mutant, and completing the cast, old hands, Cy Town, John Scott Martin, Tony Starr and Toby Byrne, are the various Daleks. Royce Mills and Roy Skelton provide the Dalek's voices, which makes Roy Skelton the first actor to have worked with all six incarnations of the Doctor. ■

MICHAEL WISHER ON VIDEO

One of the most popular guests at *Doctor Who* conventions recently has been the multi-talented Michael Wisher, the actor most famous for bringing to life the first and best Davros in *Genesis of the Daleks*. Before long we hope to have an interview with Michael in this magazine, along with the other Davroses (Davrosi?), Terry Molloy and David Gooderson. For those of you who cannot wait, and wish to find out about this amusing and experienced actor and his ten or so roles in *Doctor Who*, a professional, commercially available video tape is available from Reeltime Pictures Ltd. Drop a line and an SAE to Reeltime at 80, Montholme Road, Battersea, London SW11 6HY, and ask them for details. It retails at around £7 and is available on both VHS and Betamax. A must for all *Doctor Who*/Dalek fans. Other cassettes in the series include John Leeson, Nicholas Courtney and possibly a Doctor or two. This exciting new venture looks very promising and worth investigating. ■



GALLIFREY GUARDIAN

Gallifrey Guardian is dead, long live Gallifrey Guardian! This is the last edition of Gallifrey Guardian in this format. As from next month, issue 100 – which promises to be a fairly special issue in itself – Gallifrey Guardian is going abroad for three months out of every four. It will become a newspage to keep readers all over the world informed in greater depth of what is happening in America, Canada and Australia. The first of the new style Gallifrey Guardians comes from America, and in issue 101 it will be Australia. The issue after it will be Canada and then back to Britain. Then it will be back to America in 104, Australia in 105 and so on. Every four issues we will say what is happening in the world of *Doctor Who* in the UK. We hope you enjoy this new insight into how non-British fans of the series are receiving the programme, what they are seeing, what changes may be made, what conventions are taking place and basically what *Who*-related matters are occurring. Next month John Peel will present Gallifrey Guardian from the United States of America. Be here!

QUOTE OF THE MONTH

Sadly this is the last 'Quote of the Month' we shall be presenting, and so I have chosen two quotes to finish with. Both are from the William Hartnell story *The Sensorites*, and were submitted by reader Peter Rosser of Cardiff. My thanks to all those who have sent in quotes over the last fifteen months, they have been fun to read and print, and so here are Peter's. The first shows the Doctor at his most serious and pensive, the second at his silliest and jolliest.

"It all started out as a mild curiosity in a junkyard and now it has turned out to be quite a spirit of adventure".

"No, Barbara, I learnt not to meddle in other people's affairs years ago. Now, don't be absurd – there's not an ounce of curiosity in me!"

NEW BOOK

Available very shortly is a book by producer John-Nathan Turner. The book is published by Piccadilly Press, and is entitled 'TARDIS inside Out'. Andrew Skilleter, the talented Target cover artist and creator of the range of Profile Prints, provides some line illustrations. Another definite must for fans.

NEW BBC VIDEO

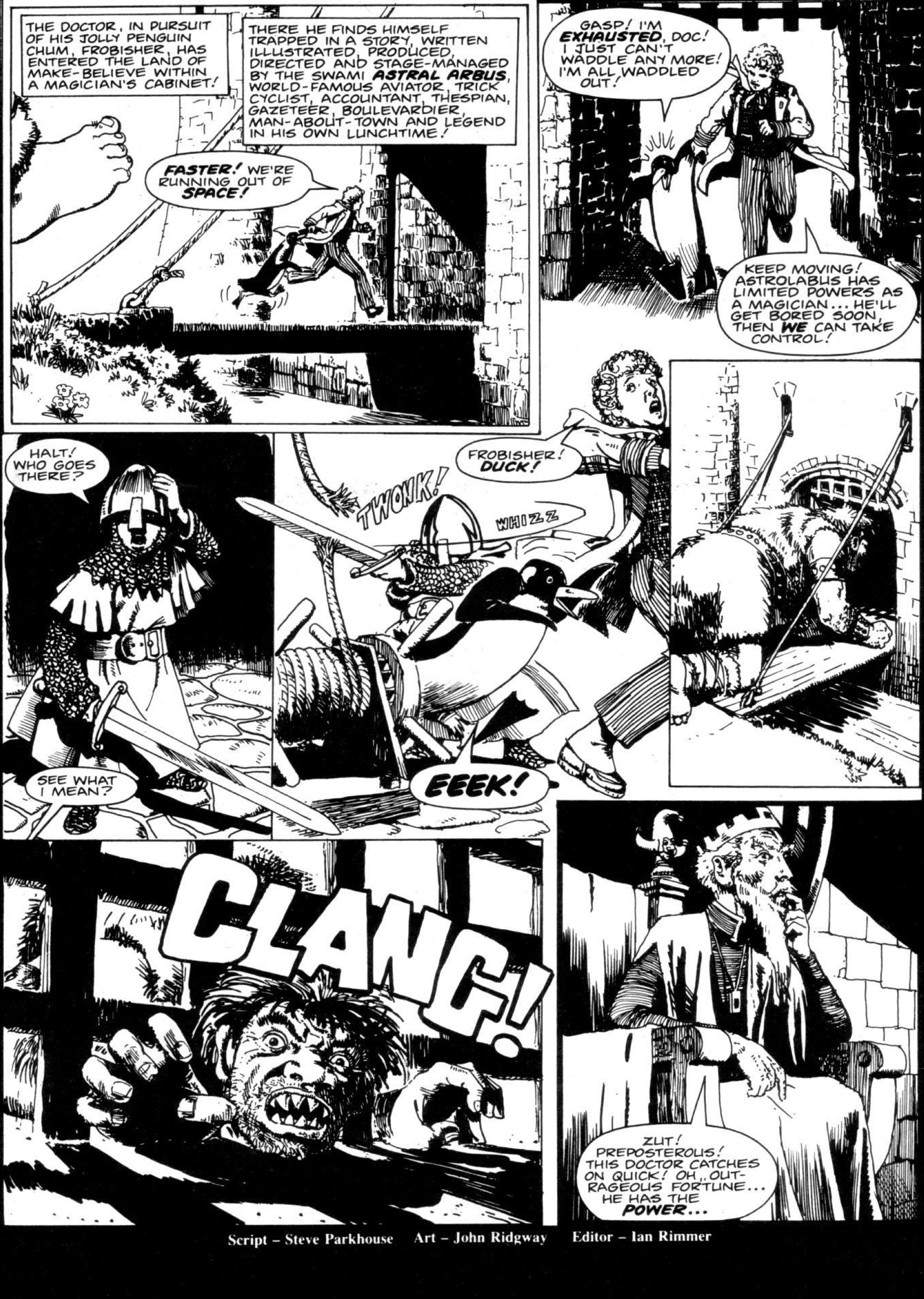
Also on the video front is the latest in the BBC's releases of stories from the Tom Baker/Philip Hinchcliffe/Robert Holmes era of *Doctor Who*. Written by Robert Holmes from a story by Lewis Grieffer, *Pyramids of Mars* ought to be in the shops by now. ■

FAN AID ★

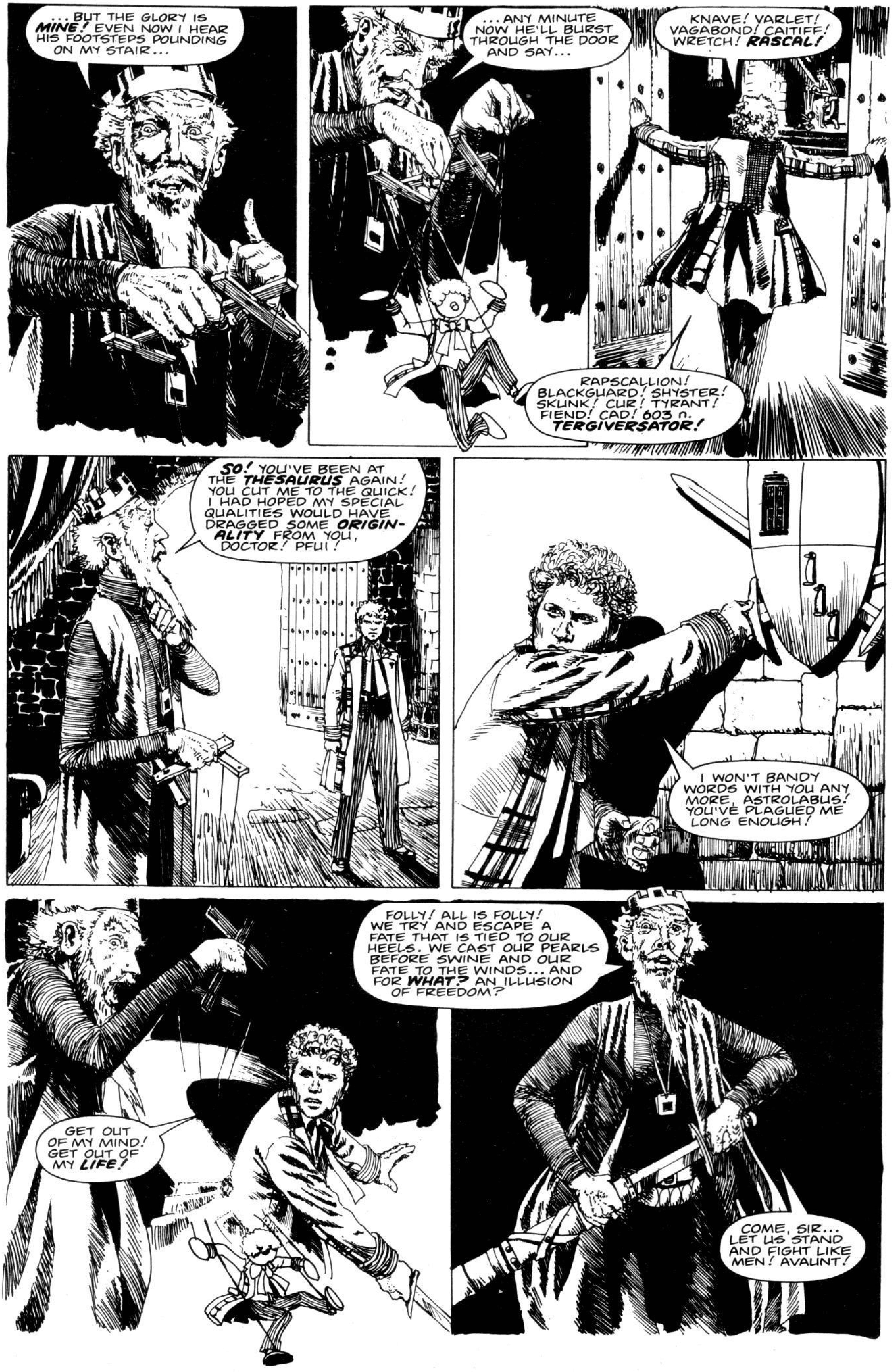
Unless you were in hibernation over the yuletide period, you cannot have failed to have come across Band Aid, the assemblage of pop stars who made a record, proceeds from which went to the very worthwhile cause of famine relief in Ethiopia. Hot on their heels comes Fan Aid. This is the brainchild of long-time *Doctor Who* fans Paul Cornell and Miles Booy – their intention has been to produce a special fanzine – a *Doctor Who* magazine written by *Doctor Who* fans from all over the world. By now this special item of merchandise will be in production, and if you would like a copy (around the £1 mark) then drop a line to Paul, and ask for details. Remember, all proceeds are going to Ethiopia – the writers, the printers, etc. are donating their services for nothing. You can write to Paul at: Three Gables, The Hayle, Calstone, Nr. Calne, Wiltshire, or ring on Calne 813474.

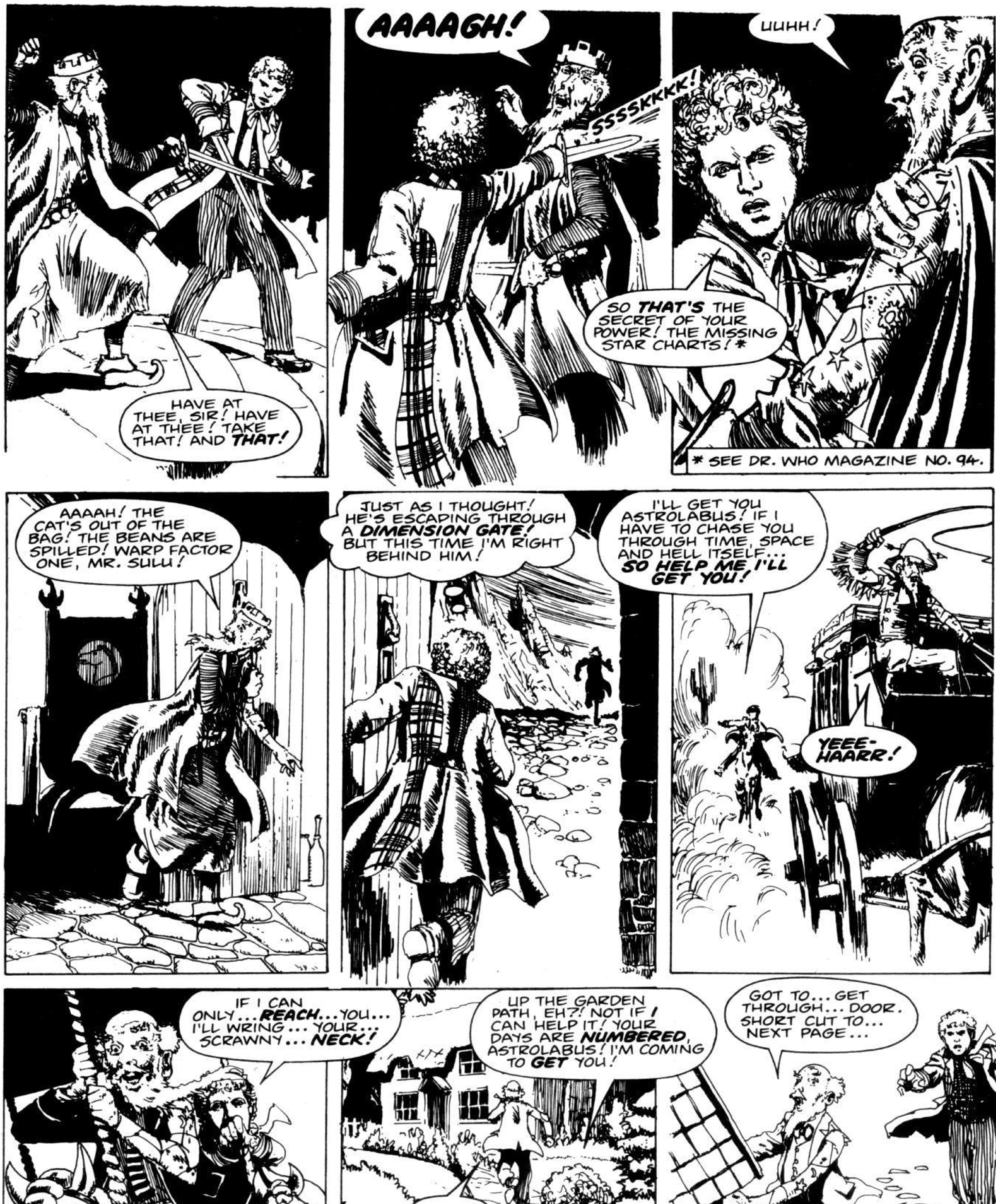
Once Upon a Time~Lord . . .

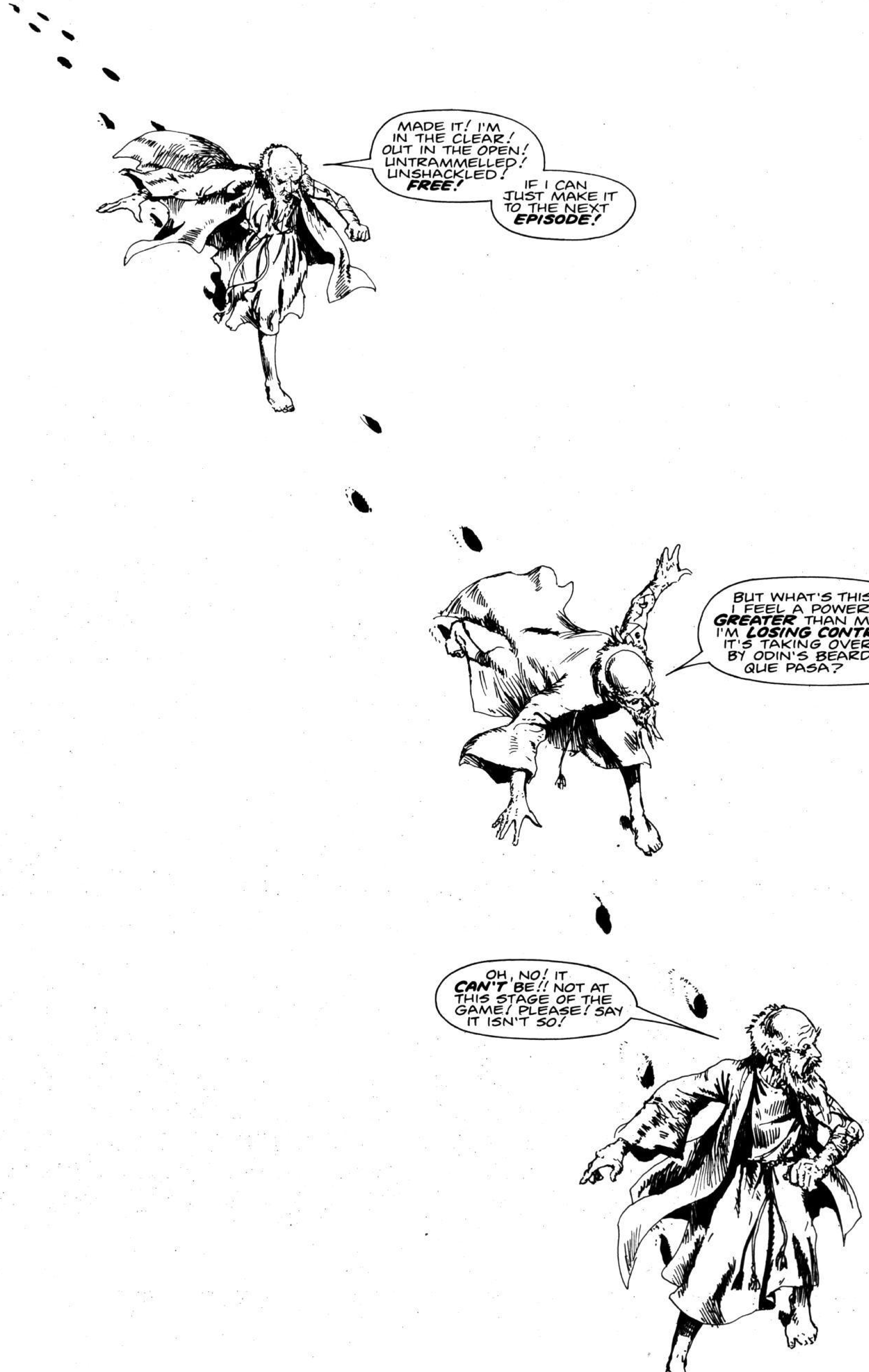
PART 2


THE DOCTOR, IN PURSUIT OF HIS JOLLY PENGUIN CHUM, FROBISHER, HAS ENTERED THE LAND OF MAKE-BELIEVE WITHIN A MAGICIAN'S CABINET!
THERE HE FINDS HIMSELF TRAPPED IN A STORY, WRITTEN ILLUSTRATED, PRODUCED, DIRECTED AND STAGE-MANAGED BY THE SWAMI ASTRAL ARBUS, WORLD-FAMOUS AVIATOR, TRICK CYCLIST, ACCOUNTANT, THESPIAN, GAZETEER, BOULEVARDIER, MAN-ABOUT-TOWN AND LEGEND IN HIS OWN LUNCHTIME!
FASTER! WE'RE RUNNING OUT OF SPACE!
GASP! I'M EXHAUSTED, DOC! I JUST CAN'T WADDLE ANY MORE! I'M ALL WADDLED OUT!
KEEP MOVING! ASTROLABUS HAS LIMITED POWERS AS A MAGICIAN... HE'LL GET BORED SOON, THEN WE CAN TAKE CONTROL!
HALT! WHO GOES THERE?
SEE WHAT I MEAN?
FROBISHER! DUCK!
TWONK!
WHIZZ
EEEK!
CLANG!
ZUT! PREPOSTEROUS! THIS DOCTOR CATCHES ON QUICK! OH,, OUT-RAGEOUS FORTUNE... HE HAS THE POWER...

Script – Steve Parkhouse Art – John Ridgway Editor – Ian Rimmer


... BUT THE GLORY IS **MINE!** EVEN NOW I HEAR HIS FOOTSTEPS POUNDING ON MY STAIR...
... ANY MINUTE NOW HE'LL BURST THROUGH THE DOOR AND SAY...
KNAVE! VARLET! VAGABOND! CAITIFF! WRETCH! **RASCAL!**
RAPSCALLION! BLACKGUARD! SHYSTER! SKUNK! CUR! TYRANT! FIEND! CAD! 603 n. **TERGIVERSATOR!**
SO! YOU'VE BEEN AT THE **THESAURUS** AGAIN! YOU CUT ME TO THE QUICK! I HAD HOPED MY SPECIAL QUALITIES WOULD HAVE DRAGGED SOME **ORIGINALITY** FROM YOU, DOCTOR! PFUI!
I WON'T BANDY WORDS WITH YOU ANY MORE, ASTROLABUS! YOU'VE PLAGUED ME LONG ENOUGH!
GET OUT OF MY MIND! GET OUT OF MY **LIFE!**
FOLLY! ALL IS FOLLY! WE TRY AND ESCAPE A FATE THAT IS TIED TO OUR HEELS. WE CAST OUR PEARLS BEFORE SWINE AND OUR FATE TO THE WINDS... AND FOR **WHAT?** AN ILLUSION OF FREEDOM?
COME, SIR... LET US STAND AND FIGHT LIKE MEN! AVAUNT!


HAVE AT THEE, SIR! HAVE AT THEE! TAKE THAT! AND THAT!
AAAAGH!
SSSSKKKK!
UUHH!
SO THAT'S THE SECRET OF YOUR POWER! THE MISSING STAR CHARTS!*
* SEE DR. WHO MAGAZINE NO. 94.
AAAAH! THE CAT'S OUT OF THE BAG! THE BEANS ARE SPILLED! WARP FACTOR ONE, MR. SULU!
JUST AS I THOUGHT! HE'S ESCAPING THROUGH A DIMENSION GATE! BUT THIS TIME I'M RIGHT BEHIND HIM!
I'LL GET YOU ASTROLABUS! IF I HAVE TO CHASE YOU THROUGH TIME, SPACE AND HELL ITSELF... SO HELP ME, I'LL GET YOU!
YEEE-HAARR!
IF I CAN ONLY... REACH... YOU... I'LL WRING... YOUR... SCRAWNY... NECK!
WHEEEEEE!
UP THE GARDEN PATH, EH?! NOT IF I CAN HELP IT! YOUR DAYS ARE NUMBERED, ASTROLABUS! I'M COMING TO GET YOU!
GASP!
GOT TO... GET THROUGH... DOOR. SHORT CUT TO... NEXT PAGE...


MADE IT! I'M IN THE CLEAR! OUT IN THE OPEN! UNTRAMMELLED! UNSHACKLED! **FREE!**
IF I CAN JUST MAKE IT TO THE NEXT **EPISODE!**
BUT WHAT'S THIS? I FEEL A POWER **GREATER** THAN MY OWN! I'M **LOSING CONTROL!** IT'S TAKING OVER! BY ODIN'S BEARD... QUE PASA?
OH, NO! IT **CAN'T** BE!! NOT AT THIS STAGE OF THE GAME! PLEASE! SAY IT ISN'T SO!

31►

MATRIX Dåtabånk

THE SANDERS SELECTION

Now a number of questions from a long list from M. Sanders of Brixham in Devon. His first question asks which stories have featured helicopters in them. Needless to say, a majority feature the gadget-ridden incarnation of the Doctor, the third, but Patrick Troughton's Doctor had his fair share. Firstly in *Enemy Of The World*, Astrid rescued the Doctor, Jamie and Victoria by helicopter. When the Doctor flew Jamie to a gas rig in *Fury From The Deep* he explains that he learnt to fly a helicopter whilst watching Astrid. Thirdly, UNIT rescued the Doctor (again) Jamie (again) and Isobel Watkins from the top of Tobias Vaughn's I.E. building in the recently novelised *Invasion*. UNIT were the main purveyors of helicopters during the Pertwee era. They combed Wenley Moor in one during *Doctor Who And The Silurians*, were attacked by one in *Ambassadors Of Death*, explored Stangmoor Prison in one during *The Mind Of Evil* and finally blew it up in *The Daemons. Planet Of The Spiders* saw the use of a new gyrocopter, a cross between a helicopter and a bicycle. Incidentally the scene of helicopters being blown up in *Enemy Of The World* and *The Daemons* were both scenes 'borrowed' from the United Artists James Bond movie *From Russia With Love*.

M. Sanders' next question is actually a request for a list of times the programme has had a photograph on the front of The Radio Times, the BBC's listings magazine. *Marco Polo* was the first and only Hartnell cover. Troughton stories featured twice, *Power Of The Daleks* and *Tomb Of The Cybermen*. Every Jon Pertwee season opened with a cover – *Spearhead From Space, Terror Of The Autons, Day Of The Daleks* (featuring the late Frank Bellamy's flawless artwork), *The Three Doctors* and *The Time Warriors*. It wasn't until Novemnber 1983 that *Doctor Who* made front cover news – this time for *The Five Doctors*.

Lastly, M. Sanders has two quickies – were Nicholas Courtney's moustache and Anthony Ainley's beard and moustache false, and did *Spearhead From Space* feature the *War Games* regeneration scene. No to the latter. Anthony Ainley has worn a false beard and moustache in *all* his *Doctor Who* roles, and Nicholas Courtney's moustache made it's one and only appearance during *The Five Doctors,*

IN FRONT OF THE CAMERA

Yet another list, this time for Denis Harrison of Sheffield who asks what production team members have ever appeared in the series. Well, recently, Producer John Nathan Turner turned up as a passer-by in *Arc Of Infinity*, and assistant floor manager Val McCrimmon was a trooper on board the freighter in *Earthshock*. Composer Dudley Simpson played the Music Hall conductor in *Talons Of Weng Chiang*, whilst one-time script editor Victor Pemberton turned up on *The Moonbase*, and writer of *The Space Museum*, Glyn Jones, played Krans in *The Sontaran Experiment*. Perhaps the most famous sequence of all that featured production staff was the *Brain Of Morbius* segment where the faces of Morbius flashed up on the screen. These were played by: George Gallacio (Production Unit Manager), Christopher Barry (director), Douglas Camfield (director), Philip Hinchcliffe (Producer), Chris Banks (Floor Manager) and Robert Holmes (script editor). Anyone who has the BBC Video of *Brain Of Morbius* will in fact notice that there are nine 'faces' but only six people listed above. I will endeavour to find out who the other three are, but an interesting point is that both the first 'face' and the bust of Morbius that Dr Solon owns are similar. At a guess it appears to be the late actor Michael Spice, who portrayed the voice of Morbius.

THE GALLIFREYAN HIERARCHY

Richard J. Smith of Leeds asks about the Time Lords. Over the last few years we have seen that the various Gallifreyan councils are made up of a Lord President, a Chancellor, Cardinals, Councillors and a Castellan. Richard asks what they all are. Well, the President is, as you might guess, the President. His immediate second in command is a Chancellor, like Goth in *The Deadly Assassin*. Then there are the Cardinals, theoretically three of them, the leader of each Time Lord chapter – the Prydonians (like Borusa), the Arcalians and the Patrexes. The rest of the Council is made up of various experienced Time Lords called Councillors. The Castellan is not actually a member of the Council as he is not a Time Lord but just a Gallifreyan who organises the Chancellory Guard. However, the Castellan is a valued member of society, as he is the one person who successfully straddles both sides of the classes on Gallifrey.

ALTERNATIVE TITLES AND PHOTO FIND

Many more thanks to those of you who have put pen to paper to enlighten us about some more alternative titles to stories. *The Loch Ness Monster* became *Terror Of The Zygons, The White Savages* became *The Savages, Out Of The Labyrinth* was another title for *Carnival Of Monsters*, and *The Saracen Hordes* became *The Crusade*.

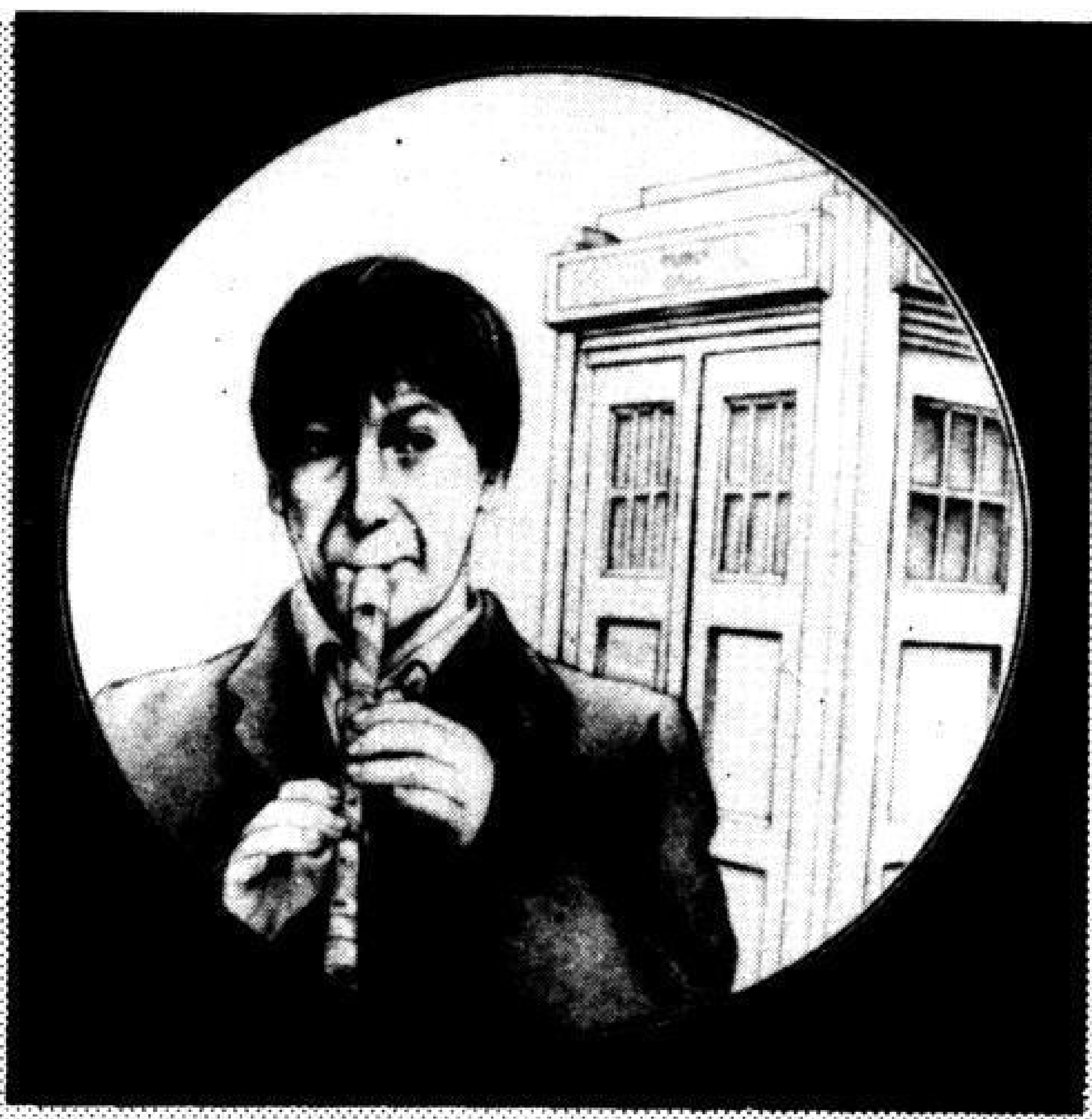
K.R. Wheeler of Ringwood, wonders where the photograph on page 8 of the Doctor Who Monster Book number Two comes from. It is from the Tom Baker story *The Android Invasion* where two of Stygron's android mechanics are tying the Doctor to the bomb-laden cenotaph.

THE WEAPONS OF CYBER

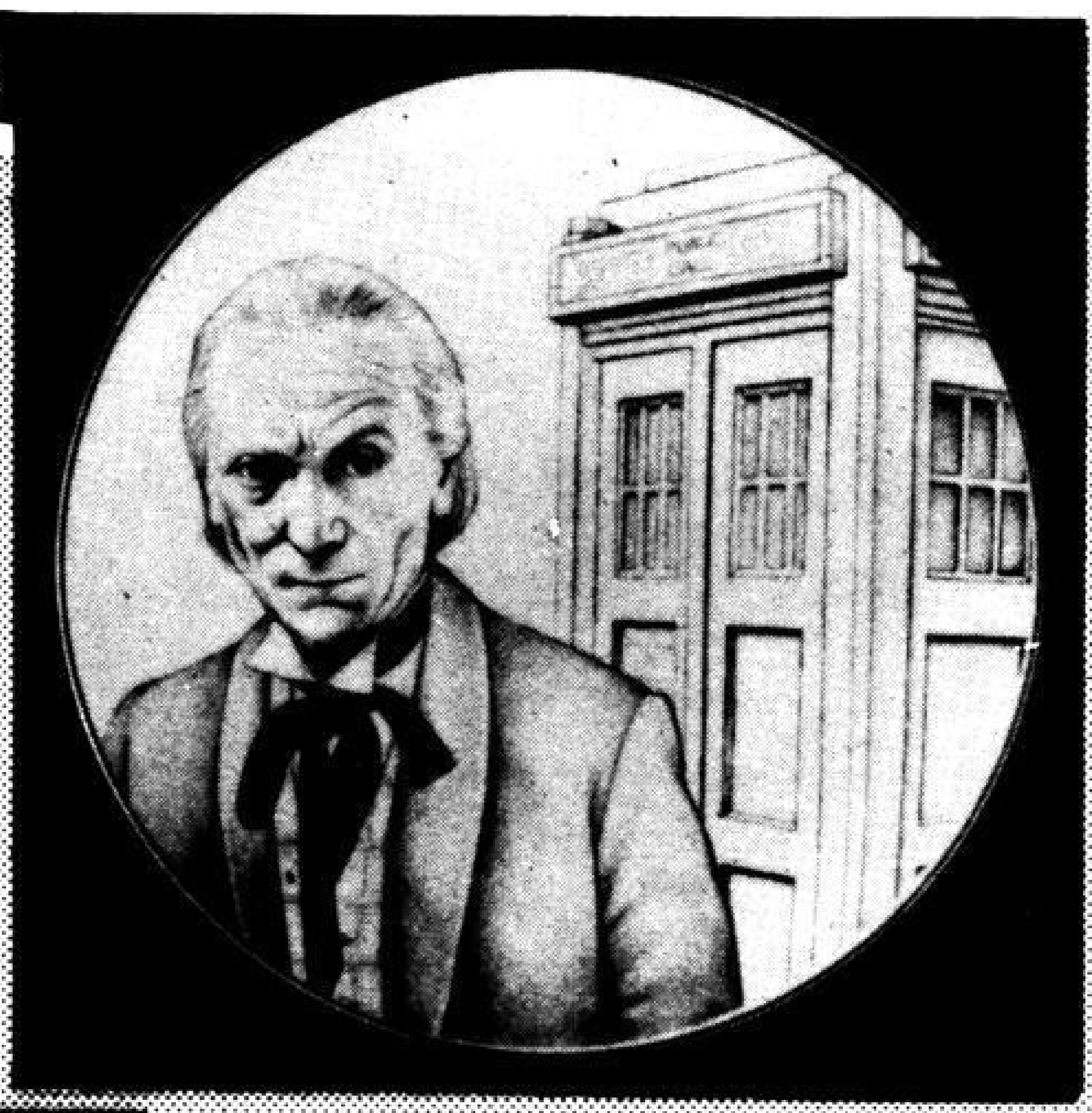
D. A. Thompson (what is wrong with people who won't put their first names?) asks for a list as well. This time, a list of Cyber-weaponry. Apart from spaceships and bombs, Cyber-weaponry is usually personal. In *The Tenth Planet*, Cybermen had two sorts of firepower. Firstly the rather cumbersome tray-sized guns and a flash of light from their head devices used to stun General Cutler. In *The Moonbase* and *Tomb Of The Cybermen* they used short rod-like guns, although a huge cannon was also situated on the moon's surface in the former. *Wheel In Space* saw the headpiece being used again, this time to hypnotise and communicate with humans. They also carried guns *and* fired, or rather glowed light, from their chest units. In the case of the chest unit, the victim glowed negative, rather like the old Dalek killing method. *The Invasion* retained the chest glow, and updated the rod-guns into a more conventional 'ray gun' image seen in awful fifties SF movies. In *Revenge Of The Cybermen* they fired lazer blasts from the headpiece, activated by pressing the chest unit, and in *Earthshock, The Five Doctors* and *Attack of the Cybermen* they used the chunky rifle blasters. One of those blasters was, would you believe, chopped in half, stuck upright and used by the Silurians in the battle cruiser in *Warriors Of The Deep* last season.

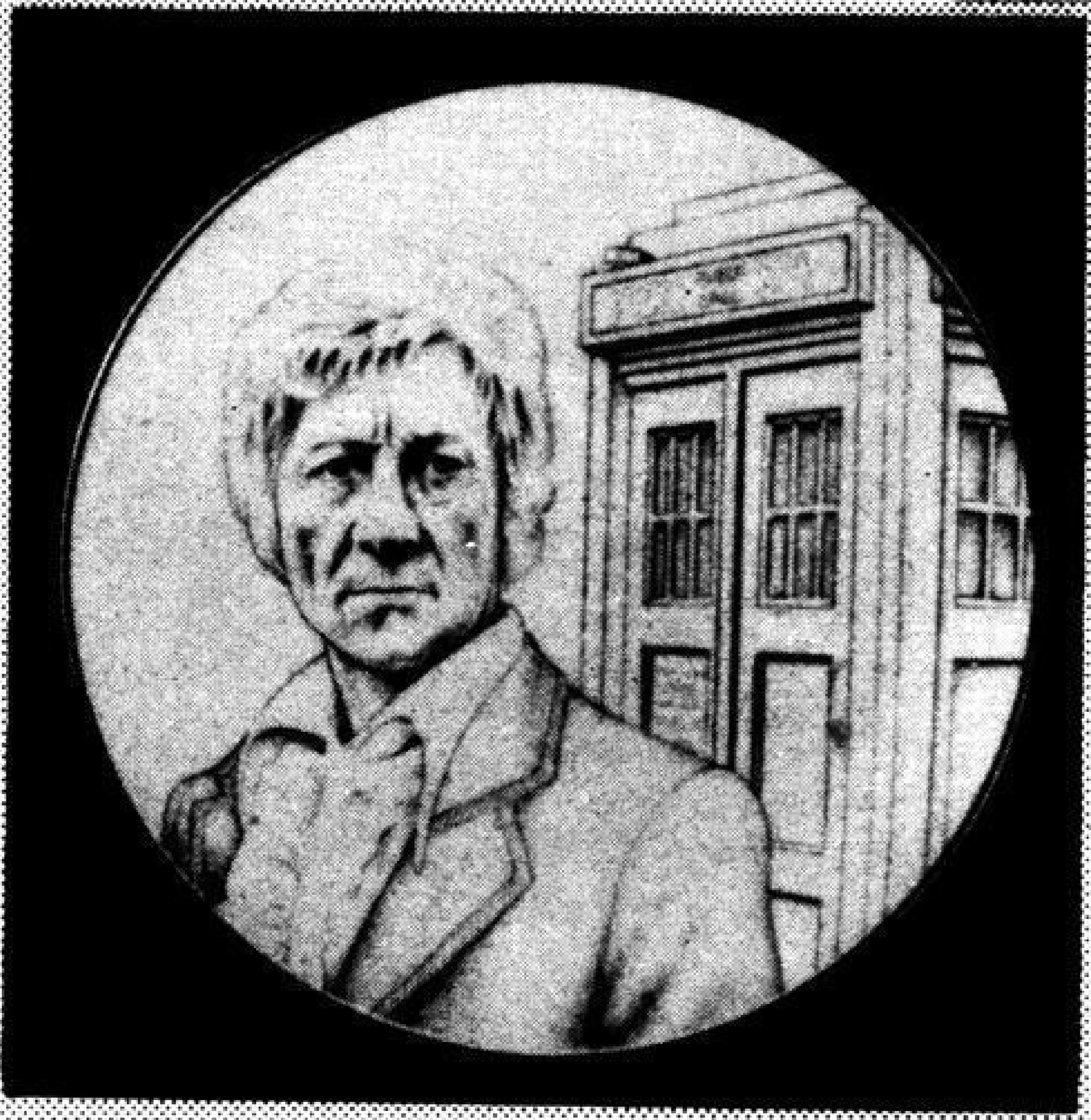
SUCCESS ON A PLATE!

FIRST OF A NEW SERIES


PATRICK TROUGHTON

Send to: BONA-PLUS LTD.
PO BOX 59, Wilmslow,
Cheshire SK9 3LL.


WILLIAM HARTNELL


JON PERTWEE

Produced by **ROYAL DOULTON**
Beautiful high quality white bone china in the ROYAL ALBERT ALBION STYLE.
8¼″ in diameter, elegantly finished with a platinum coating on the rim.
Complete with an attractive maroon ROYAL ALBERT PRESENTATION BOX.

★ ★ ★ HOW TO ORDER ★ ★ ★

PLATE	QTY	TOTAL @ £9.95 per plate
JON PERTWEE		
WILLIAM HARTNELL		
PATRICK TROUGHTON		
	Sub Total	
	p&p add £1.50 per plate	
	TOTAL	

If using Access you may telephone your order direct to 061-833 0561 Ext: 300, quoting your Access number, name and address.

BLOCK CAPITALS PLEASE

Please send your order to:
BONA-PLUS LTD
PO BOX 59, Wilmslow
Cheshire SK9 3LL

I enclose cheque/postal order/ for £ ....
made payable to **Bona-Plus Ltd**

Please charge my Access Account £ ....

Card No: ....

Name ....

Address ....

....

Signature ....

Allow 28 days for delivery

© 1984 BBC Enterprises

ON TARGET

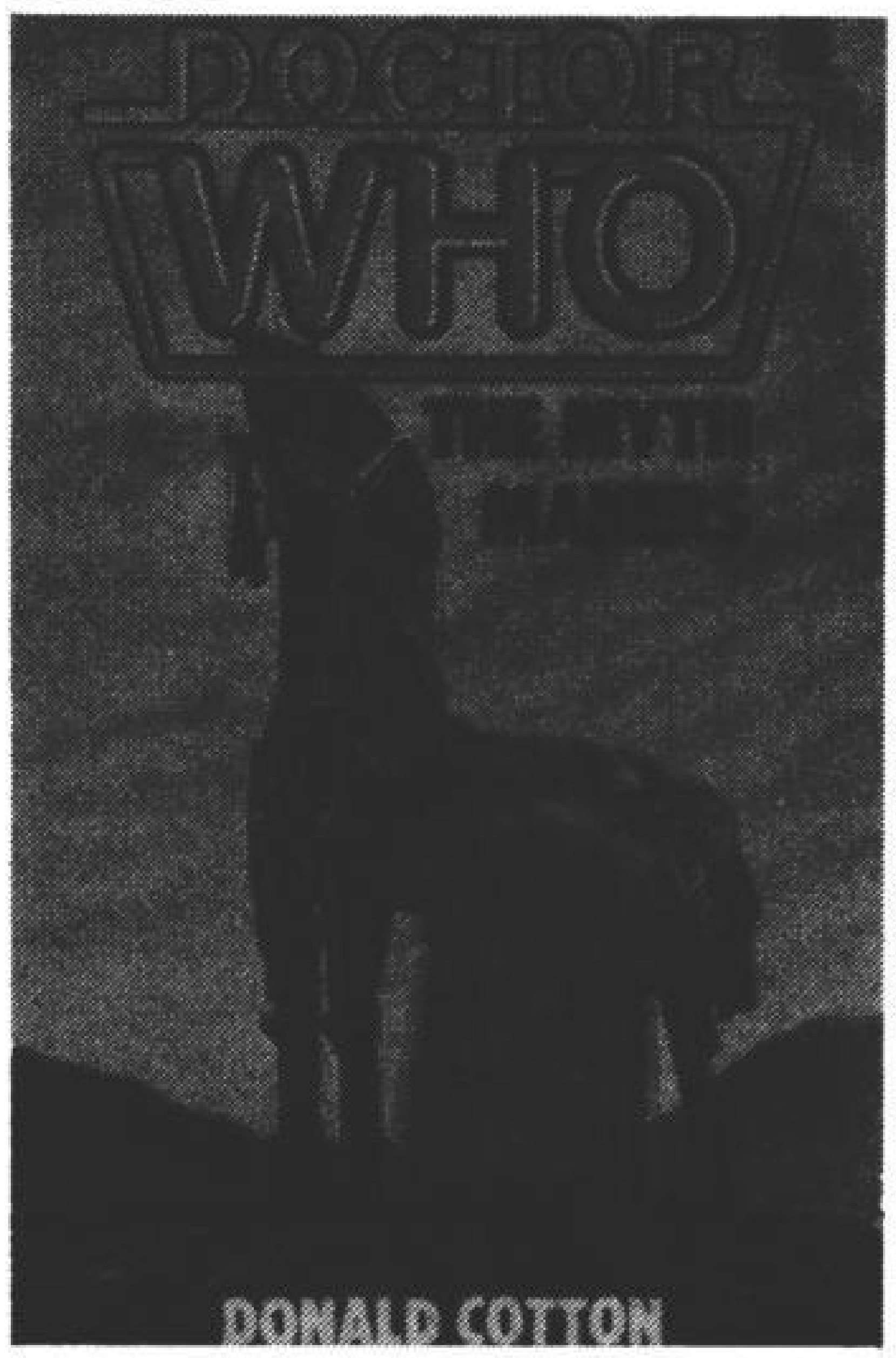
Recently a slight reshuffle occurred within the corridors of W. H. Allen, the publishers of the popular range of Target paperback *Doctor Who* novels. Whilst Christine Donaghue remains overall editor of Target, Nigel Robinson has become editor of the *Doctor Who* range. Nigel has been working freelance for the company in proofreading and editing for the last eighteen months but officially became editor of the books last autumn. He originally approached W. H. Allen with the idea of a Tolkien Quiz Book based around the *Lord of the Rings* books. Then, during discussions with the editorial director he came up with the idea of a *Doctor Who Quiz Book* which was published in 1981. The following year saw the *Doctor Who Crossword Book,* and then in 1983 *The Second Doctor Who Quiz Book.*

✸GARY RUSSELL: *What exactly does the job as Doctor Who editor entail?*

☆**NIGEL ROBINSON**: My job first starts with the commissioning of novels. We normally go straight to the script writer, who usually wants to write the novel. After we've agreed terms, and got clearance from the BBC, the writer then goes and writes his novel. After that we receive the manuscript. I get the manuscript into some sort of shape for the printer and correct any mistakes in style, although there aren't very many with *Doctor Who* writers. After it's been to the printers, we receive a set of proofs which we check for accuracy and after that we send it back to the printers with all the corrections and then the book is eventually bound and comes out as you see it on the shelf. It can be any amount of time between a commission and a book hitting the shelves, but the usual time with most books is nine months, although I believe that *An Unearthly Child* was just four months. But the average time is eight to nine months.

✸*Recent years have seen more of the original writers doing their own books. What has been the reason for that?*

☆I think the original writers have become much more aware of the popularity of *Doctor Who* and certainly, if I was an original script-writer, I'd *want* to write my own novelisation. Also I think it's quite a good idea to get the original writer to do his own book because he undestands the story probably better than anyone else. The best example of that is *The Myth Makers* by Donald Cotton. No one, no matter how good they are, could have written *The Myth Makers* as well as Donald Cotton.



✸*What if the original writer isn't available, is that where Terrance Dicks and Ian Marter come in? And how do you decide who will write which books?*

☆It depends on the writer's style and interest. I know for a fact that Terrance Dicks is very interested in Brian Hayles' and Malcome Hulke's work, so if we have a Hulke or Hayles script, we'd probably approach Terrance. Ian is more adept at scripts of other writers. It also depends on their availability.

✸*What other things do you manage apart from editing the books?*

☆I write copy for the back of the book. I will help decide what books will go into the boxed sets. I also write publicity material that goes to all the bookshops. Publicity material is for the shops, telling them about the book, the author and persuading the bookseller to buy the book. Whilst the *Doctor Who* list has a hardcore of readers, there are always more to attract. And the more *Doctor Who* books a bookshop has on its shelves, the more *Doctor Who* books it sells.

✸*Who decides which books are to be published, and with such a demanding schedule, is it difficult releasing one novel per month?*

☆The choice of novels is essentially mine – what I'd like to do eventually is have the output split half and half – half current stories, half older ones. And yes, it is an extremely difficult task releasing books with such regularity. It is quite rare, and you find that the companies that do put out one book per month in a series very often turn out shoddy products. I think our *Doctor Who* books are of a very high standard, even though we put them out monthly. This is partly because we use different writers, but mostly because we all take a great amount of care with the *Doctor Who* books, from my position as editor, through the writers, right up to the art department and to our salesmen. It is a very big part of W. H. Allen, a very important part and we pay a lot of attention to it.

✸*Many readers of* Doctor Who Magazine *have commented on the fact that the page count has grown somewhat over the last year. The thin 127-page books have now been replaced by the more enjoyable 144 pages. Taking that a stage further, is there a possibility of novelising either* Mission to the Unknown, *the show's only one-part story, or* The Daleks' Master Plan, the show's longest at 12 episodes? How would they fit into the 144-page count?

☆If we did *The Daleks' Master Plan* it would be with *Mission to the Unknown.* Yes, all thirteen episodes in one volume, and certainly I think the page count would be larger. I think a story in a novel should be as complete as possible. I'm not in favour of large cuts from the original scripts, although *occasionally* it may be necessary to do that.

✸*Finally, what do you feel about the letters that W. H. Allen receive concerning the books?*

☆I welcome all the suggestions, criticisms and hopefully compliments that people send me. I welcome criticism so long as it is constructive. I also expect people to be aware that we work with certain literary and commercial restrictions. We can't do everything that everyone wants . . . straight away!

W. H. Allen are hopefully to produce another Peter Haining book for 1986 and, as with *The Key To Time*, Nigel would welcome your artwork for inclusion in the book. All illustrations should be on white unlined 10″×8″ paper or thin card, with your name and address on the back. To ensure the return of your work you must enclose a properly sized stamped addressed envelope. Now all you have to do is draw away and send your masterpiece to Nigel Robinson, W H Allen, 44 Hill Street, London, W1, to arrive no later than 31st May 1985. Nigel has kindly supplied me with an updated provisional hardback release schedule which is as follows: April '85: *The Myth Makers* (D. Cotton). May: *Doctor Who Cookbook* (G. Downie), *The Invasion* (I. Marter). Jun: *The Krotons* (T. Dicks). July: *The Two Doctors* (R. Holmes – the 100th Target book). Aug: *The Time Monster* (T. Dicks). Sep: *Illustrated A-Z* (L. Standring), *The Twin Dilemma* (E. Saward). Oct: *The Gunfighters* (D. Cotton). Other books due shortly after include Gerry Davis' *Celestial Toymaker*, Philip Martin's *Vengeance on Varos*, Ian Stuart Black's *The Savages*, Pip and Jane Baker's *Mark of the Rani* and Bill Emms' *Galaxy 4.* Two more non-fiction books are Peter Haining's new one, and *Doctor Who – The Early Years* by our own Jeremy Bentham. Well done, Jeremy! ✸

PHOTO FEATURE

▲ *Anthony Ainley in cabaret.*

▲ *Lalla Ward with a human TARDIS.*

The CHICA *con*

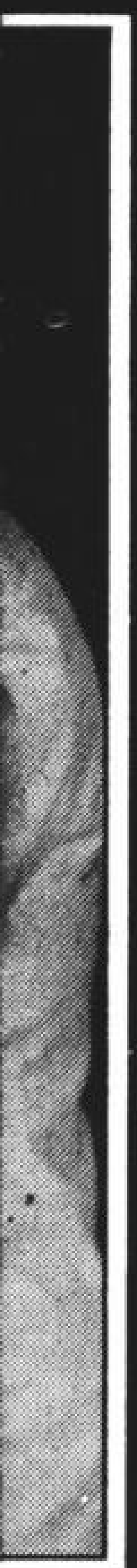
The annual Chicago Convention is now regarded as *the Doctor Who* event of the year, and last year's was no exception. "The anniversary reunion of the Doctors in season 21" brought together Patrick Troughton, Jon Pertwee, Peter Davison and Colin Baker for three days of festivities at the Hyatt Regency – O'Hare. Spirit of Light's celebration held from November 23-25, 1984, also brought back many other stars such as John Nathan-Turner, Terrance Dicks, Janet Fielding, Anthony Ainley and Nicola Bryant and featured some new faces including Lis Sladen and Fraser Hines.

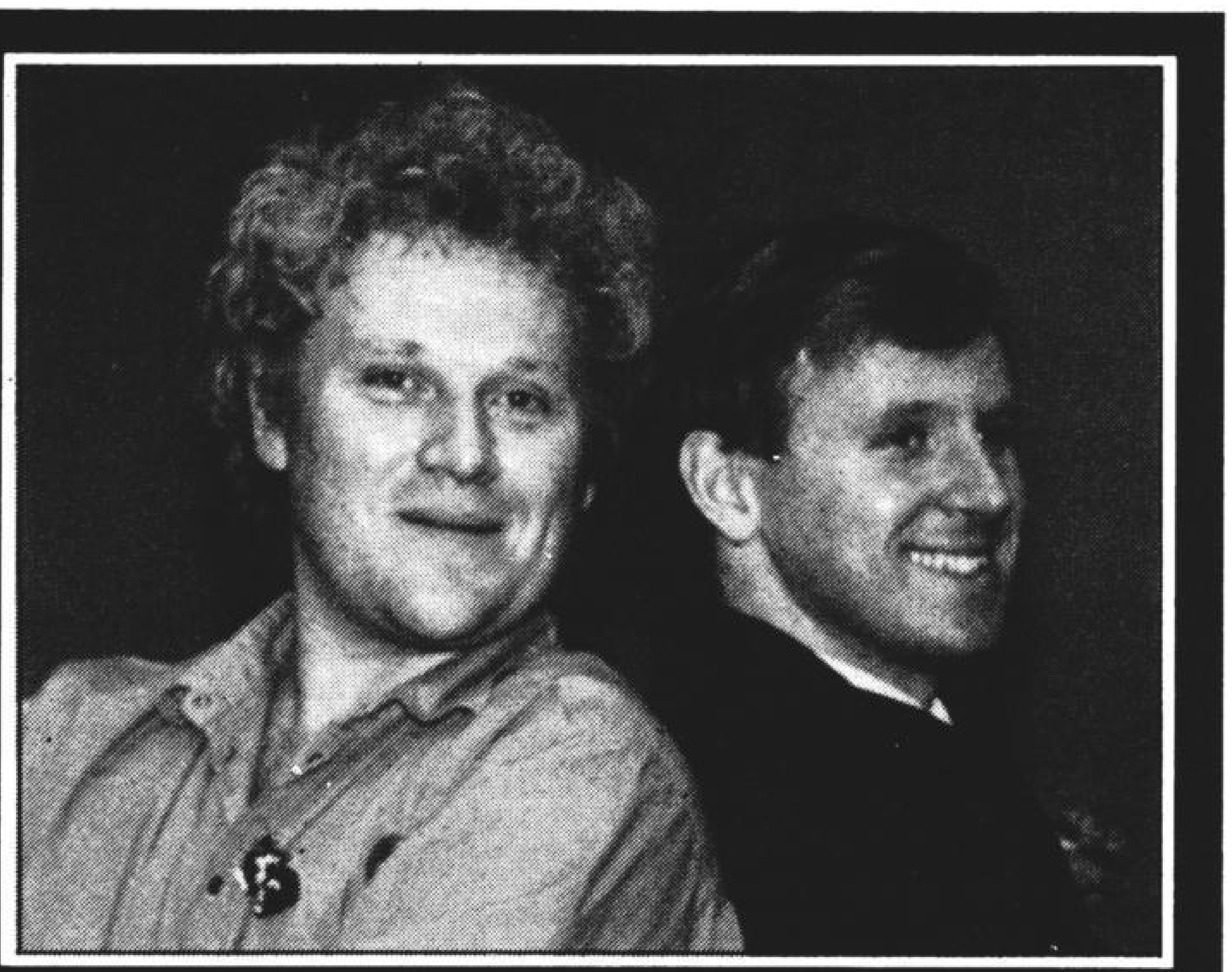
Overall, the convention seemed to run more smoothly than it did in 1983. Norman Rubenstein of Spirit of Light attributed this to better organisation and lower attendances. As with previous conventions, the participants seemed to enjoy themselves as much, if not more than, the fans, and with that kind of response the success of future conventions seems assured.

▲ *Mark "Liberace" Strickson.*

"Ready, aim, squirt". The clowning Doctors. ▶

PHOTOS BY DEBBIE GLIENKE AND CHRIS NOLL





▲ *The successive regenerations relax between events.*

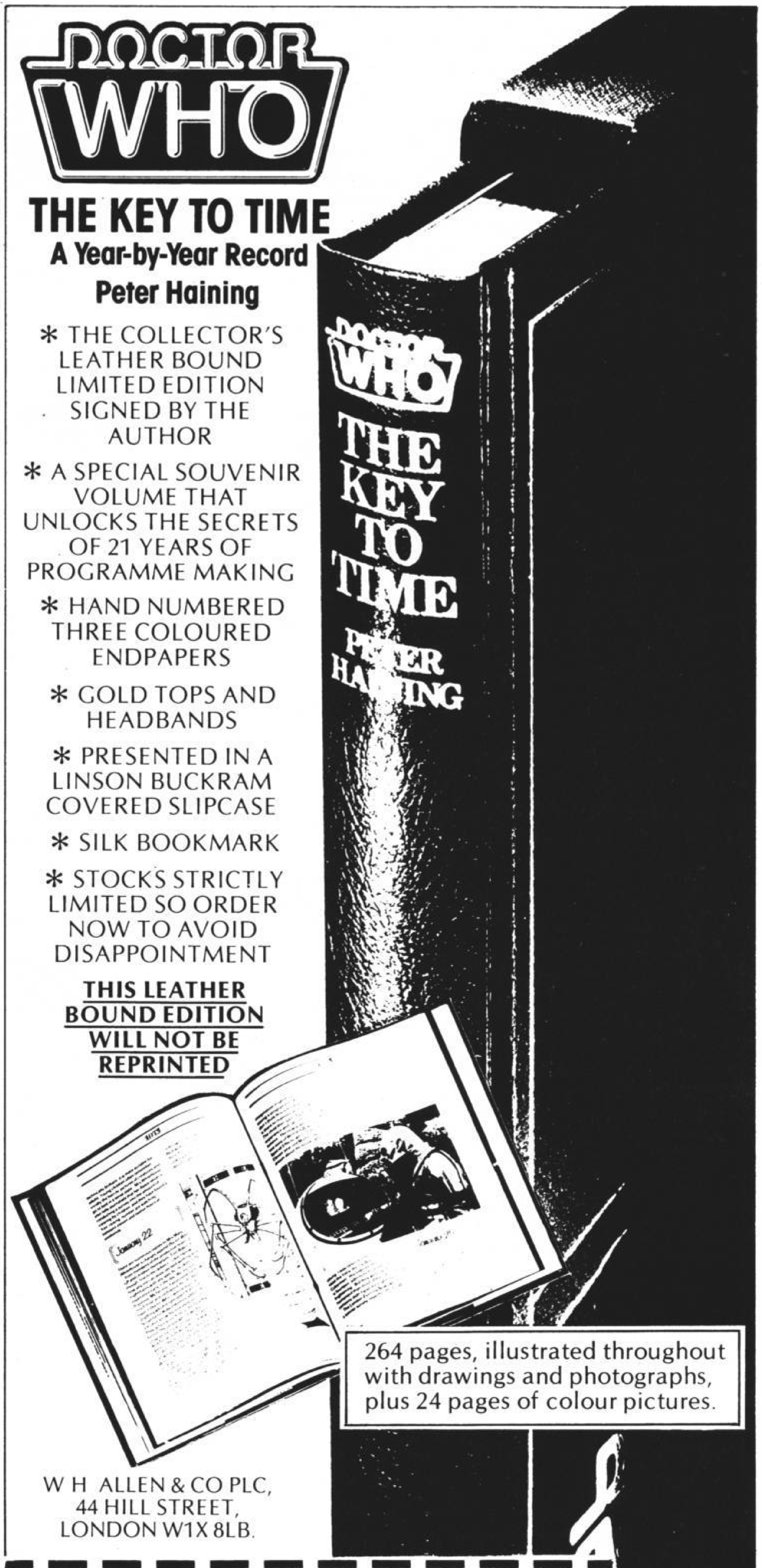
◀ *A Janet Fielding and John Nathan-Turner production.*

▼ *Fraser Hines entertains.*

GO
vention

DOCTOR WHO

THE KEY TO TIME
A Year-by-Year Record
Peter Haining



- ✻ THE COLLECTOR'S LEATHER BOUND LIMITED EDITION SIGNED BY THE AUTHOR
- ✻ A SPECIAL SOUVENIR VOLUME THAT UNLOCKS THE SECRETS OF 21 YEARS OF PROGRAMME MAKING
- ✻ HAND NUMBERED THREE COLOURED ENDPAPERS
- ✻ GOLD TOPS AND HEADBANDS
- ✻ PRESENTED IN A LINSON BUCKRAM COVERED SLIPCASE
- ✻ SILK BOOKMARK
- ✻ STOCKS STRICTLY LIMITED SO ORDER NOW TO AVOID DISAPPOINTMENT

THIS LEATHER BOUND EDITION WILL NOT BE REPRINTED

264 pages, illustrated throughout with drawings and photographs, plus 24 pages of colour pictures.

W H ALLEN & CO PLC,
44 HILL STREET,
LONDON W1X 8LB.

To: W H Allen Sales, 44 Hill Street, London W1X 8LB

Please send me __________ copies of DOCTOR WHO: THE KEY TO TIME Signed Leather-Bound Limited Edition at £51.50. Allow 28 days for delivery.
I enclose cheque/postal order for £ __________ payable to W H Allen, number __________

Please charge my credit card upon dispatch of the book(s)
Barclay/Access Card No. Price includes p&p.

Signature __________ Date __________
Mr/Mrs/Miss __________
Address __________
____
Postcode __________
Block letters please
Also available at your local bookshop

W H ALLEN
THE
OFFICIAL
DOCTOR
WHO
PUBLISHERS

The STONE

The Doctor, in his fourth incarnation, and Romana return to Earth to search for the third segment of the Key to Time. Their quest, and their lives, become endangered when they are caught up in a web of ancient intrigue, as all is not what it seems in *The Stones of Blood* . . .

EPISODE ONE

In the TARDIS, Romana fits together the first two segments of the Key to Time. The Doctor, having dismissed that task as too simple, ascertains their next destination: one where strange pagan ceremonies take place at night, where sinister, white-robed figures with burning torches assemble at a four-thousand-year-old stone circle beneath a full moon to conduct their terrifying blood sacrifices – Earth!

After materialising, the Doctor and Romana leave K-9 on guard in the TARDIS and set out on their mission, to find the third segment of the key. They find themselves in a meadow, where the Doctor is puzzled to discover some unusual indentations in the ground, indicating the trail of something very heavy. They soon come to a stone circle, where the Tracer mysteriously loses contact with its target.

At the site they encounter two women conducting a topographical, geological, astronomical and archeological survey of the site. The stone circle is known to the women – the aged but sprightly Emilia Rumford and the seemingly younger Vivien Fay, as the 'Nine Travellers'. The Doctor is surprised to discover dried blood on the ground, which Miss Fay explains is from the British Institute of Druidic Studies' regular sacrifices on the site. She dismisses them as a group of unhistoric cranks, but Professor Rumford confesses that they worry her. Professor Rumford particularly dislikes their leader, a Mr Leonard de Vries, whom the Doctor decides to look up. Leaving Romana with the two women, he voices his suspicions of them before he leaves.

Arriving at the Hall, de Vries' expansive abode, the Doctor finds himself an expected guest. He is intrigued by the spaces on a wall where several portraits once hung, and also by the Raven perched in the living room, which de Vries insists is not a pet. De Vries deduces from their conversation that his guest knows too much, and he leads the Doctor to a door where a strange figure in a bird-like face mask and feathered robes appears. As the Doctor approaches this weird apparition, he is brutally coshed from behind.

Meanwhile Professor Rumford and Miss Fay have left Romana, who is awaiting the Doctor's return. Hearing what she believes to be his voice, she is led to a cliff-edge overlooking the sea. Someone pushes her from behind, and she falls from the edge with a piercing scream.

EPISODE TWO

The Doctor awakes to find himself in the stone circle, about to be sacrificed to the druid goddess, the Cailleach, by de Vries and his followers. Fortunately, Professor Rumford arrives just in time panicking the robed figures into flight. The Doctor is worried about Romana, and becomes more so when he discovers her shoes lying in the grass. He summons K-9 with an ultrasonic whistle and together they track her to the cliff-edge, where they see her below clinging desperately to the rock face. Believing her attacker to be the Doctor, she is reluctant to accept his help, but his protestations and K-9's assurances finally restore her confidence. She then realises that her attacker must have been somebody in possession of the third segment of the Key to Time, and was using its chameleon powers to deceive her. The three return to the circle, where the Tracer now registers the presence of the third segment. They again meet the Professor and Miss Fay, and the Doctor decides to pay another visit to Mr de Vries.

As the Doctor and K-9 approach the house they hear sounds of destruction and terrible screams. Upon entering, they find the place in ruins and two dead bodies. Suddenly an orange glow lights everything, a thumping pulse shatters the silence, and a massive obelisk bursts into the room – it is one of the stones from the circle. A door crashes down over the Doctor, whilst K-9 uses all his resources to blast the stone creature which retreats at last.

At Miss Fay's cottage Romana is going through Professor Rumford's notes on the circle, and discovers that the land on which the stones stand has always been owned by a woman, until the advent of Mr de Vries, back to the twelfth century when a convent stood on the area. Romana goes over to the Hall with Professor Rumford, which was built on the site of the convent, to see if any of the old convent records still exist.

At the Hall they find the Doctor at work on the badly damaged K-9 and Romana suggests using the molecular stabiliser from the TARDIS to save him. Before she leaves, the Doctor tells her that the bodies are globulin deficient and the creature that attacked them lives on blood.

He and the Professor begin to search the Hall, and soon the Doctor discovers a hidden door leading into a Priest's Hole. Inside he finds the three paintings, dating back hundreds of years, missing from the wall. All the paintings have something in common – each has the features of Miss Fay, under differing guises.

Having completed repairs on K-9, Romana comes out of the TARDIS. She doesn't notice the two crows, the eyes and ears of Cailleach, perched on the roof of the Ship, but she does see an eerie glow around the circle through the darkness. As she investigates, Miss Fay emerges from the bushes and pushes her into the centre of the circle. She points a glittering wand at her, and Romana fades from view.

EPISODE THREE

As the Doctor is explaining to Professor Rumford that Vivien Fay is the Cailleach, one of the stone creatures arrives and they both flee. It appears they are trapped when they reach the cliff's edge, but the Doctor manages to confuse the creature and it plunges into the sea. They return to the circle where they find Vivien, who bids them beware the Ogri – the stone creatures – and then dematerialises.

Back at the cottage, the Doctor constructs an unusual contraption which he powers with some salt crystals which the Professor has found for him. He explains that Miss Fay and Romana are in hyperspace – the fourth dimension, described as 'a theoretical absurdity' – and he hopes to reach them using his machine. After one unsuccessful attempt, the Doctor dematerialises from the centre of the stone circle. As he fades within a swirling blue wind, the two remaining ogri slide into view and K-9 turns on them with his blaster.

The Doctor appears in a gleaming corridor aboard a craft that can traverse hyperspace, and releases Romana from one of the many security cells. The occupants of the other compartments, some of which are familiar to the Doctor, all appear to be dead. The two Time Lords make their way to the control room, where the Doctor operates a scanner to show Romana their whereabouts. The scanner depicts a diagram of the craft just above the circle.

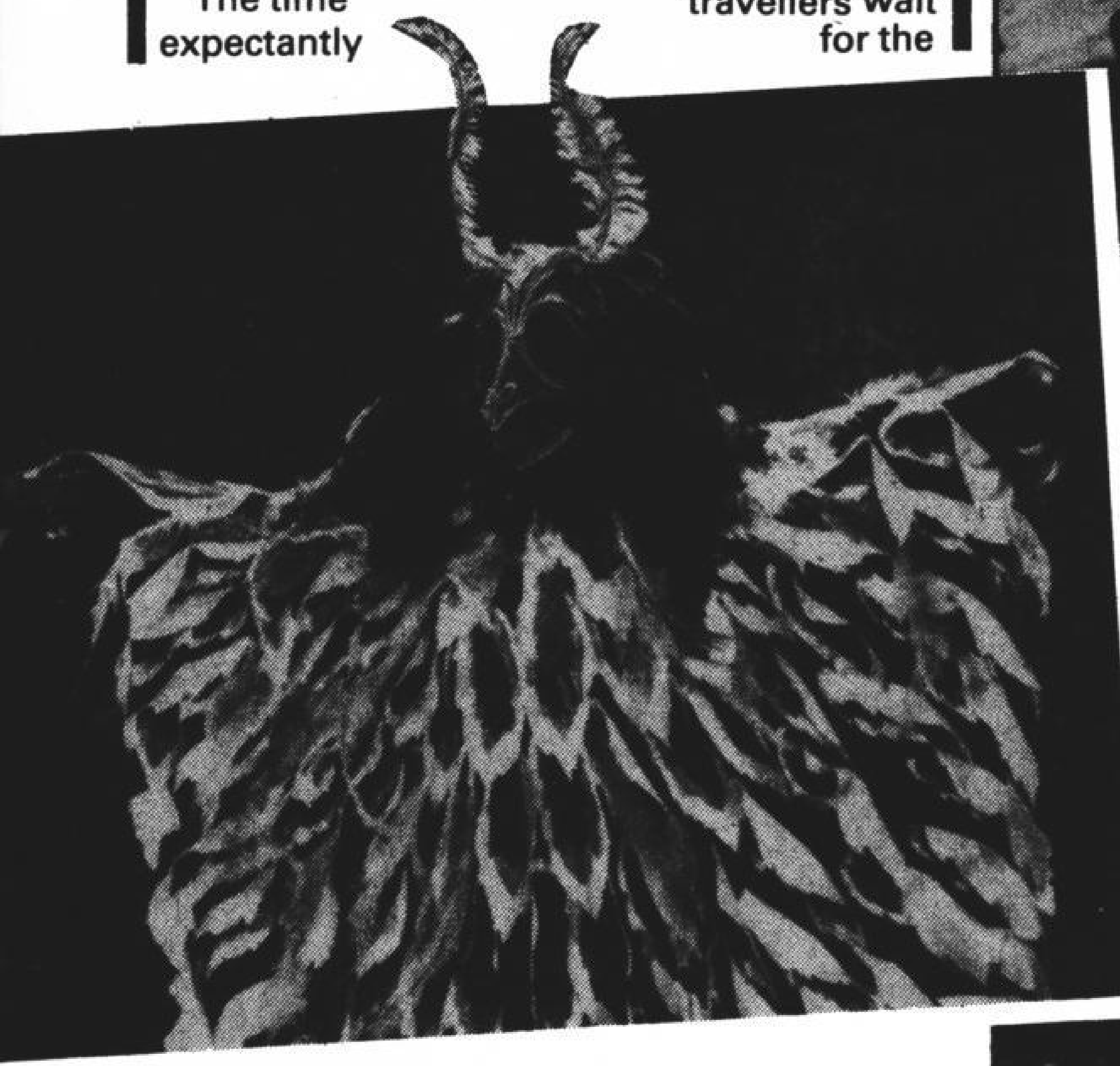
The Doctor and Romana return to examine the cells. They discover what appears to be a 'first class' compartment, from which two pulsating, hovering points of light emerge, introducing themselves curtly as the Megara, the justice bio-machines. The Doctor has broken the law by breaking the seals, and they must face prosecution. One of the machines decides to defend the accused, and the other is to be the judge. While they are arguing the case for and against him, the Doctor and Romana slip quietly away.

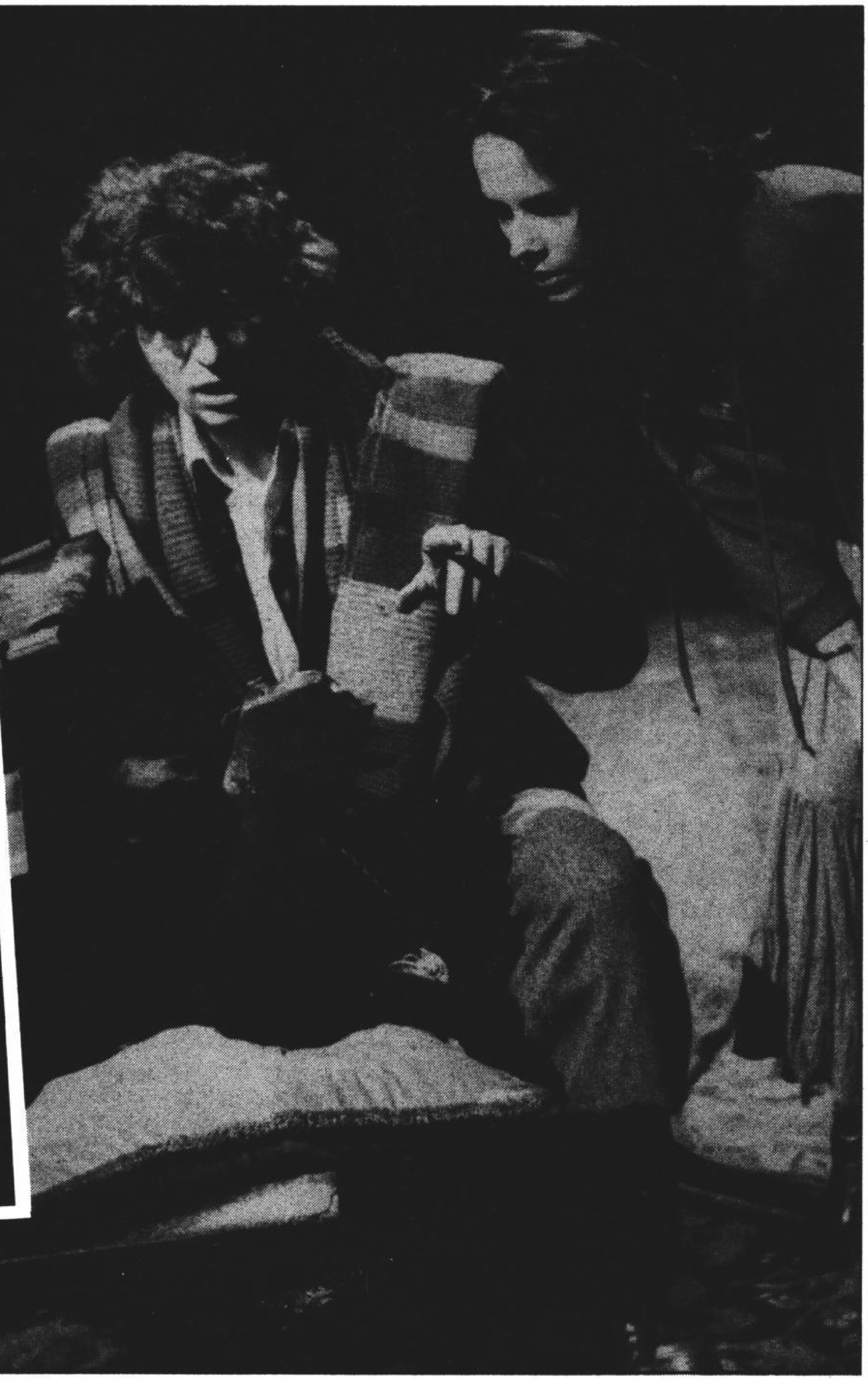
K-9 fends off the attacking stone creatures, and he and the Professor continue their vigil. When K-9 suggests that the creatures have gone to recharge, the Professor is horrified by the thought that to do so they will need more blood . . . for which they will have to kill.

The two enormous stone creatures stand, apparently lifeless, before a torchlit tent. The two occupants believe them to be some sort of a hoax, and one of them tentatively touches one of the stones. At once it begins to glow, drawing the blood from her body and, when the other camper tries to free her, the same fate befalls him. The silence of the night is pierced by their agonised screams.

ES
# of blood

Miss Fay materialises in the circle before the Professor and K-9, and callously destroys their machine, leaving the Doctor and Romana stranded without hope of rescue. Once she has done so, she returns once more to hyperspace, summoning the Ogri.





The time travellers wait expectantly for the machine to return them to Earth. However, nothing happens until Miss Fay materialises with the two Ogri, exultantly announcing that she has destroyed their machine: they are trapped in hyperspace forever.

EPISODE FOUR

As the Ogri approach, the Megara arrive and intervene. The three humanoids are led to the control rooms where the Doctor is sentenced to death for removing the seals. He requests an appeal and his execution is delayed.

The Doctor calls his first witness, Romana, who, under the Megara's truth assessor, recounts the events from her rescue to the opening of the seals. His second witness is a reluctant Miss Fay, who immediately summons the Ogri. The Megara destroy one with a beam of light. Romana leaves the room, followed by the remaining Ogri and, since K-9 and the Professor have finally managed to effect repairs on the machine, they are transported back to Earth. Hoping to elude their pursuer, Romana, Professor Rumford and K-9 head back to the cottage.

Miss Fay submits to the truth assessor. The Doctor tells the Megara to ask her what her name is, but he is over-ruled. Thinking desperately, he comes up with one final card and plays it. He calls the Megara as witnesses. Reluctantly they agree, and they tell him that they were travelling to Diplos, a G-class planet in Tau Ceti, to try Cessair of Diplos, a female humanoid criminal accused of murder and the theft of the Great Seal of Diplos, which the Doctor realises must be the third segment.

Conducting a seemingly fruitless search of Miss Fay's cottage, Romana comes across a cookery book in which all recipes that include the ingredient citric acid have been deleted. The Professor confirms that Miss Fay is allergic to foods with an acidic content, and thus Romana deduces that her home planet has to be a G-class planet in Tau Ceti – the same system in which the Ogri originated. Just at this instant the remaining Ogri finally reaches the cottage, and bursts into the kitchen. The three friends retire to the circle with the machine, followed closely by the stone creature at the circle Romana hurriedly compiles her evidence against Miss Fay.

The Doctor's long overdue sentence is about to be carried out. There is a flash and he and Miss Fay fall senseless. The Doctor has short-circuited the Megara's power, and now that she is unconscious they concede to reading Miss Fay's memory cells, which they could not legally do whilst she was conscious. They discover her real identity, and when Romana bursts in breathlessly with her evidence, she finds that the matter has been satisfactorily resolved without her help.

The Megara, Cessair, the Doctor and Romana return to Earth and the Doctor snatches the necklace from around his adversary's neck in triumph and the sentence is carried out. Miss Fay is turned to stone and the Megara vanish.

Having said farewell to Professor Rumford, the Doctor and Romana transform the necklace into the third segment of the Key to Time, and the Doctor puzzles over the way it fits together with the other two . . . ■

FACT FILE

The STONES of blood ★★★

David Fisher's first teleplay for *Doctor Who, The Stones of Blood,* was recorded in the summer of 1978 entirely on video tape, a measure adopted to avoid the characteristic jump often witnessed in shows that mix film and tape. At the helm of the production was director Darrol Blake, whose previous credits included episodes of *Doomwatch, The Regiment* and *Emmerdale Farm.* For his cast he chose the popular character actress Beatrix Lehman as Professor Rumford, sadly one of her last roles. As Vivien Fay, Blake opted for Susan Engel, while the suave Nicholas McArdle portrayed de Vries. Elaine Ives-Cameron played Martha, and James Murray and Shirin Taylor were the unfortunate campers.

The Stone Ogri were actually made of fibre glass, internally lit and allowed some movement through casters fixed on their bases. For the scene where the girl camper's hand is turned into its skeletal form, a close up of the girl's living hand was recorded by visual effects designer Mat Irvine tracing its outline on the monitor screen, and then matching the hand with its model replacement. When recorded and run together, the two shots appeared to show the hand being drained and reduced to its skeletal original.

MOOTED 100TH PARTY

The Stones of Blood was the series' much vaunted hundredth story, and in keeping with this, a celebratory scene was written and rehearsed until, in the studio, producer Graham Williams decided it was too obvious and self-congratulatory. The scene would have taken place inside the TARDIS with an adjoining 'limbo' set, wherein would be found a fridge, table and all the traditional birthday celebration trimmings.

On location, the day for night process for shooting was used to great effect with all the night scenes actually recorded in full daylight, but with a filter fitted to the camera, producing the illusion of darkness. Stock footage was employed to show the rocks supposedly beneath the small ledge onto which Romana falls. For the fall itself a stunt double was employed to stand in for Mary Tamm. Problems were experienced on location with the medallion around Susan Engel's neck, designed with a release catch to enable Tom Baker to pull it from her neck. Unfortunately, the mechanism jammed and Baker was left tugging at poor Susan Engel's neck.

LIGHT THROUGH SOUND

The strange and singularly striking light effects employed for the Megara were linked to the microphones used by actors Gerald Cross and David McAlister. As they spoke, the lights would flash in response. Thus for several shots, the actors were directed to produce a series of nonsense noises to attain the right visual appearance for the Megara. Gerald Cross actually provided the voice of the White Guardian heard at the beginning of the story, recording the few lines on what is called a wild track – sound only. For a part of the action set on the space ship, the boom microphone couldn't follow Tom Baker and Mary Tamm to pick up their lines because of the way the set had been constructed. As a result the scene was taped without sound and later dubbed in in the editing stages.

Material re-used in this story including props from *The Android Invasion* and a 'rotting' Wirrn creature from *The Ark In Space* as one of the ship's prisoners. There was some difficulty in getting the cell door to open properly and then stay shut. Firstly it was suggested that Tom Baker held a piece of string to keep the door in position, but eventually the production manager solved the problem by stepping in herself. Designer John Stout was on hand to help with difficulties like this and the complications of recreating part of the stone circle seen on location back in the studio. And although within the studio K9 worked smoothly, for the exterior shots some time was spent in trying to get him to function on the rough ground.

VIDEO ILLUSIONS

Recording was, as ever, dominated by the typical *Doctor Who* requirements of special and video effects. For the shot where the Doctor is seen to look out of the space ship's windows, a method of picture composition was put into operation, reducing in apparent size the window with Tom Baker next to the ship's exterior. To obtain the appearance of the starfields outside the ship's windows, reflective boards and very careful lighting were combined to produce the realistic final look. Recording breaks had to be allowed for Susan Engel's complicated change of costume and make-up. Another delay was experienced when it was realised Tom Baker had to enact a fall without the help of a stunt man.

The final evening's recording was entirely devoted to work on special effects that didn't require the presence of actors, a rare luxury for the programme, and it was utilised to produce all of the model shots (often made on film), including the sequence of the TARDIS spinning through time and space. The BBC also made use of a new piece of computer graphics, which had been extremely expensive to purchase, and which the Corporation rapidly pressed into use in other programmes including the rival space opera *Blake's Seven.*

Script editor Anthony Read attributes the story's great popularity among fans to its three main elements – black magic, the Megara and the intriguingly glamorous central villain. The screenplay was novelised for Target Books by Terrance Dicks, while the incidental music for the show hailed from the well-known Dudley Simpson.

A good series entry in the epic Key To Time season, *The Stones of Blood* may be dangerously close to high camp but it also manages to be tightly plotted, well acted and occasionally suspenseful. ★

Richard Marson

THE STONES OF BLOOD

MARY TAMM

Mary Tamm delighted *Doctor Who* viewers with her portrayal of the first incarnation of Romana, the Doctor's Time Lady companion. She reminisces with Richard Marson about her year on the series.

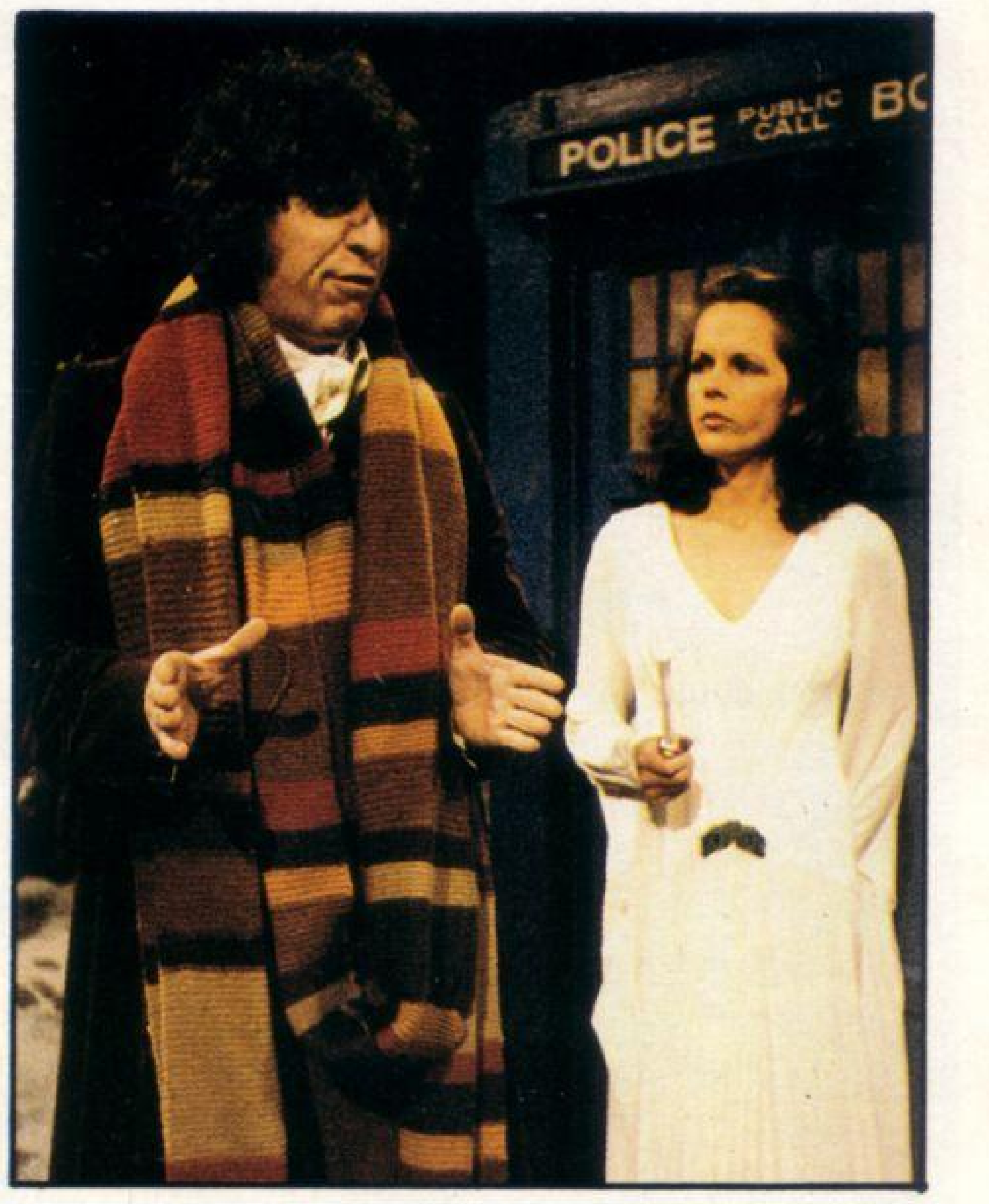
From as early as she can remember, Mary Tamm's driving ambition in life was always to act. Setting out to achieve her goal, Mary auditioned for and was accepted by the Royal Academy of Dramatic Art: "One of my contemporaries there was none other than Louise Jameson who, of course, was my predecessor in the series. I think she stayed longer than me, but when we met up again she said exactly the same things about the attention one attracts as a *Doctor Who* girl. It really does amaze me, I mean it's six years ago now and I'm still doing these interviews and conventions. Recently I was on tour with a play and I got so many requests for interviews I decided I would have to say no to them all rather than do some and refuse others."

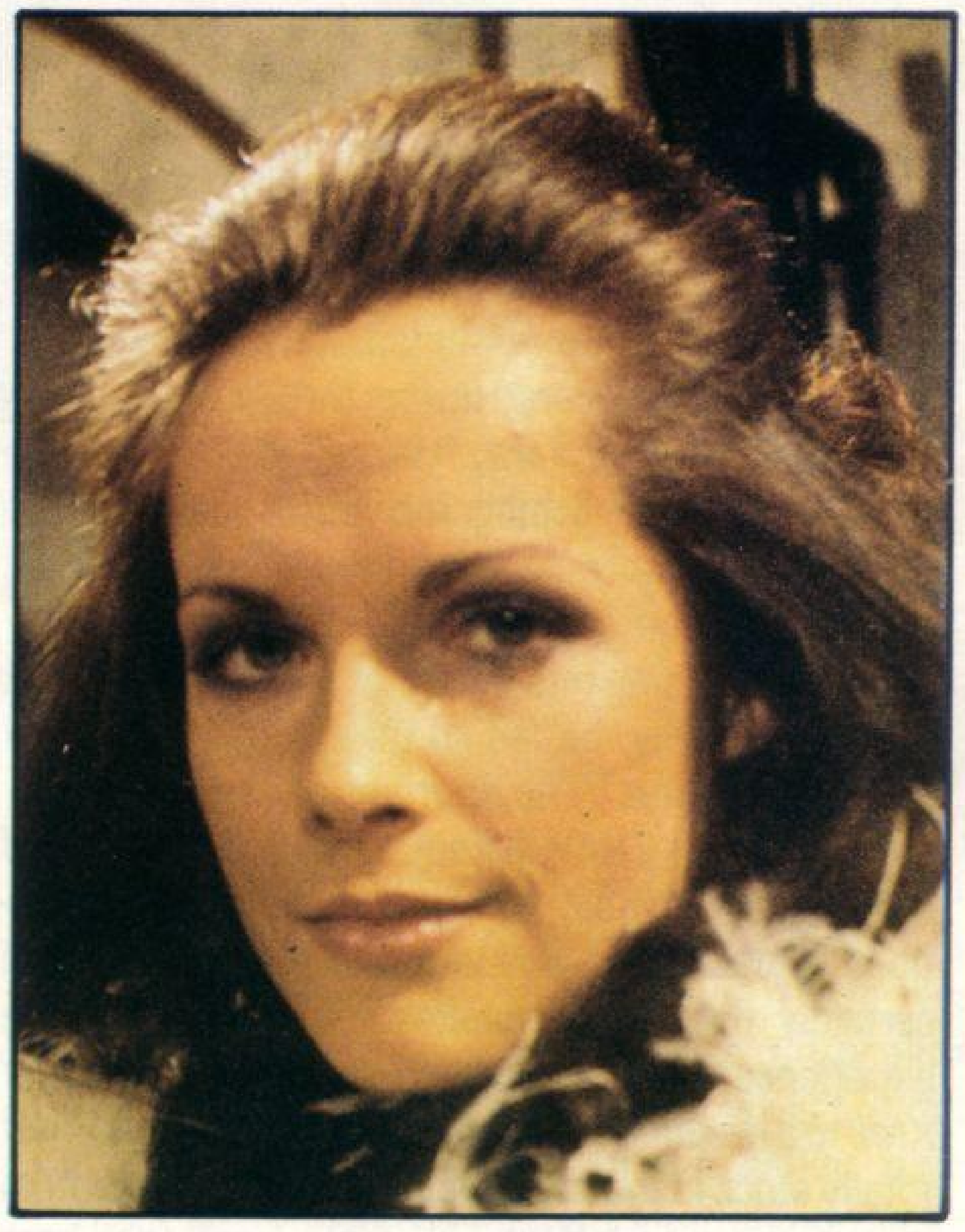
Mary's entry into the programme was somewhat unusual in that she didn't specifically aim for the role of Romana, but was asked to audition for the part: "I wasn't particularly keen on going for it, but my agent suggested it would be a good career move. The producer Graham Williams and my first director George Spenton-Foster saw me and I was told it was planned to be something of a radical departure from the usual companion mould, with Romana matching up much more to the Doctor's intelligence and skill. It was supposedly going to be more of a challenge as well as more of a starring partnership. Anyway, I read for it and then Graham and George screen tested six actresses for the part before they contacted me and asked me to play Romana."

I wondered if Mary had felt any empathy with the character of Romana. "No, not really. I tend to get chosen for a lot of the parts I play because of the way I speak and look but I didn't have much in common with Romana. The interest for me, the actress, is in playing something that's different from me. What I did enjoy about playing her was, for some of the time at least, she stood up to the Doctor and did something on her own accord."

As soon as she was presented to the press as the new *Doctor Who* girl, Mary was subjected to the full glare of public interest: "The press are so funny. One of them reported me as saying that playing a *Who* girl was like being a James Bond girl, which I never said at all. I suppose there is an element of truth in it, but I never said it! They'll pick up anything that smells of behind-the-scenes tension and blow it

Mary Tamm, as herself (left) and as Romana the Timelady (right). With Tom Baker as the Doctor in The Pirate Planet *(top right and below).*





UBLIC CALL BOX

out of all proportion, but fortunately with *Doctor Who* that was never a problem."

DIFFICULT DEBUT

Mary made her debut in the series with Robert Holmes' whimsical four-parter, *The Ribos Operation*, a story she doesn't remember with a great deal of affection: "I didn't really like the script on that one. For a start I thought 'hold on, what's happened to this incredible starring part' and then I realised that I was there to fill the traditional role of cipher to the Doctor. I still had to do my share of the screaming and the bungling that tends to go with being a companion. Looking back, the *Doctor Who* format doesn't actually allow for much else. It's only a half hour show. I did enjoy the year I had with show, but it was a bit of a disappointment once I realised about the character I was playing.

"I wasn't mad about the story itself, although I hadn't much to go on as it was only the first of the season. We had to work quite hard on it to get it to work and that is sometimes a frustrating business. It was the same on my last one too – *The Armageddon Factor*. I didn't think the plot was right for the length ▶

INTERVIEW
MARY TAMM

we were doing, and it was perhaps over-ambitious. To try and do *too* much in a series with the limits *Doctor Who* has to observe, can spoil the end effect. Maybe by the end of a season we'd run out of money!"

One of the highlights of the role, according to Mary, was the work she did with Tom Baker: "Tom's a fascinating man in many ways and very refreshing to work with, if occasionally a bit difficult. He was just so different, he suited the part down to the ground and in a rehearsal room he made everyone feel 'this is my show'. We got on very well, which was nice because, as with everything an actor does, that first few days of rehearsal can be really nerve-wracking. He made me feel welcome quickly and so we got down to the work without any real hassles."

Talking about Tom reminded Mary of one amusing incident that occured during the location filming on *The Androids of Tara*: "We had to do this scene using an antique fishing rod worth literally hundreds of pounds. Tom was supposed to be casting it off, which, when he came to the take he did – throwing the thing into the water at the same time. It was awful really, he felt so guilty, but it was very funny at the time." *The Androids of Tara* was partly filmed at Leeds Castle in Kent, a location Mary found especially enjoyable: "I was quite lucky with locations actually. That one was one of the nicest and certainly one of the quietest! The worst filming experiences I had were when we did *The Power of Kroll* in a dreadful marsh somewhere. Tom and I got totally stuck in the mud, we just couldn't move until we were rescued. We were miles from anywhere and it was so bleak. There was absolutely nothing to do between takes, because if you wandered off you'd probably have been swallowed up!"

Mary's second story, *The Pirate Planet*, was not only one of her favourite scripts but was also directed by her favourite director, Pennant Roberts: "That was written by Douglas Adams and it was great fun to work on. I really enjoyed its inventiveness and humour, and the whole production glowed. Pennant was my favourite director, yes, but that's not meant as a slight on the others. They were all fine, but Pennant was something special, and he was wonderful on that story. As a whole, we didn't have any difficult directors which, in a schedule like that, was a distinct blessing."

I think there's a lot of room for comedy in* Doctor Who. *If it concentrates too much on the frightening and more serious aspects of the situation it can become far too tense.

GREATER HUMOUR

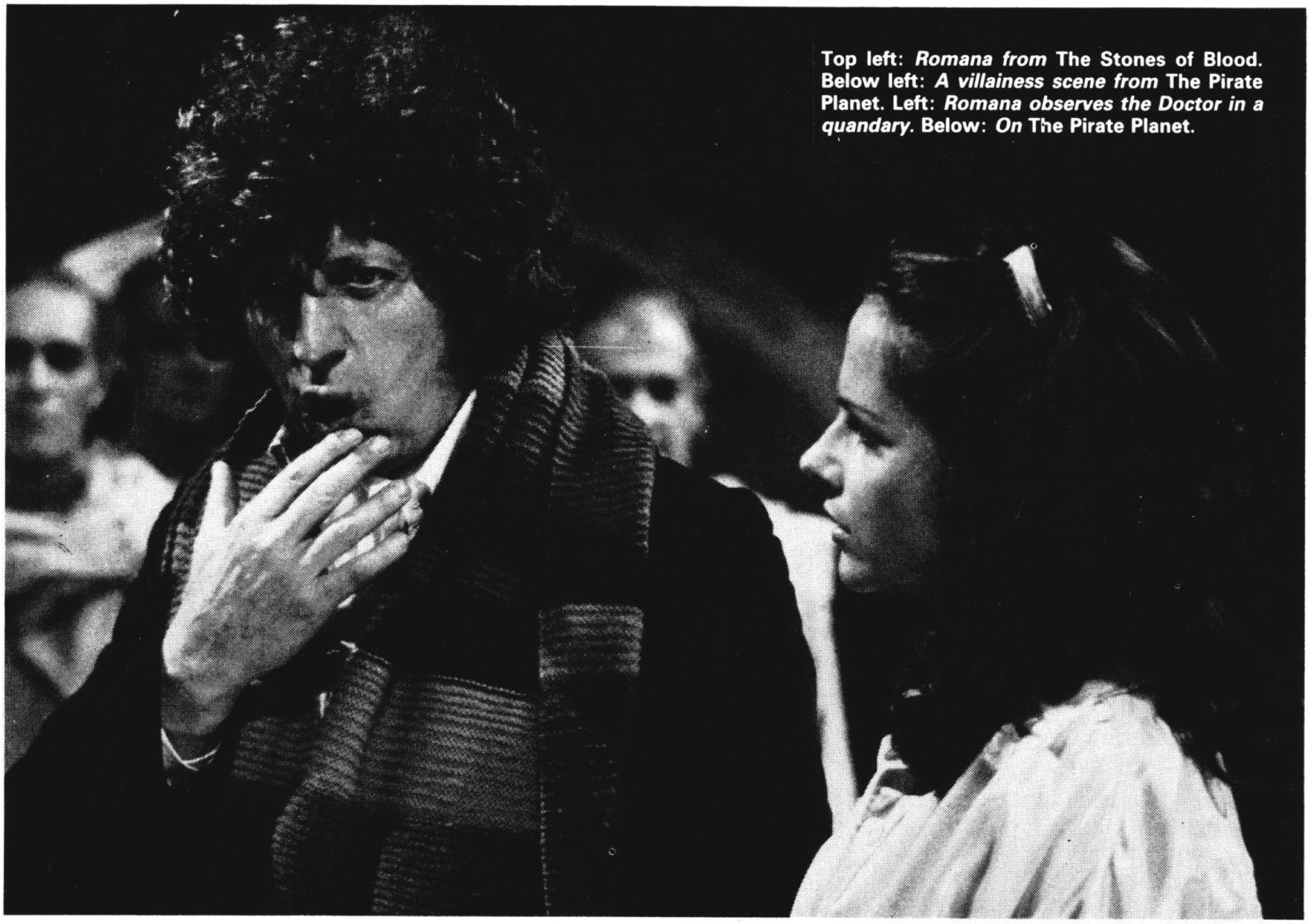
Mary was very much in favour of the programme's humour being played to the fore. It was something that characterised the era of the series in which she worked: "Yes, I liked that element very much indeed. In fact, Tom and I put a lot of comedy into our relationship which I think worked quite well and was certainly very popular at the time. I think there's room for a lot of comedy in *Doctor Who*. If it concentrates too much on the frightening and more serious aspects of the situation it can become far too intense. The humour was a nice contrast to that and we tried hard to work it into the scripts wherever possible."

A major feature of Mary's year with *Doctor Who* was the love/hate relationship portrayed so amusingly onscreen between Romana and the Doctor. At its best it almost equalled the famous theatrical bitching of Noel Coward and Gertrude Lawrence: "That was something else I was very keen on and both Tom and I would have liked to have seen that develop even more than it did. I think though, that both our producers and our writers were a bit scared of going any further into that set-up because it was deviating from the established and successful formula. It was a shame but it's typical of the limits of TV."

Mary does, however, have fond memories of an experiment that did work – the metallic dog, K9: "John Leeson was just as inventive as Tom and he was super to be with in rehearsal. He did everything as if he actually was the dog we had on screen, down to wagging an imaginary tail! The character of K9 took off with viewers very rapidly and I think it's easy to see why. I liked him, but one did have to suspend one's disbelief when acting with him." Mary doesn't think K9 detracted from her character unduly and so she didn't resent his place in the TARDIS: "K9 was fine because he was usually on Romana's side in an argument as well as the fact that, because of the sheer mechanics of working him, he wasn't in every episode."

The Stones of Blood, shown as the hundredth *Doctor Who* story, was another of the adventures enjoyed by Mary: "Again we had some nice location stuff to do and I was rather impressed with the story. It was quite creepy. Because the cast was so small and so good, I got a larger part and it was a closer team. Susie Engel and I got on very well indeed and Beatrix Lehman was a tremendous person to work with." Mention of the excellent cast on *The Stones of Blood* brought Mary onto the subject of the rest of the guest casts she worked with: "We were incredibly fortunate in some of the casts we had. We got some big names like Iain Cuthbertson, Peter Jeffrey, Simon Lack and lovely Philip Madoc, who was particularly nice to work with on *The Power of Kroll*. That gave it all a pleasant atmosphere and it gave the programme that extra touch of class too."

Another David Fisher script, *The Androids of Tara*, was one which Mary remembers rather better than most, for one very good reason: "That was the one where I got to play two parts, which was fine in one sense but which meant that I had more than the usual number of lines to learn! It was a nice idea and



Top left: ***Romana from*** **The Stones of Blood. Below left:** ***A villainess scene from*** **The Pirate Planet. Left:** ***Romana observes the Doctor in a quandary.*** **Below:** ***On*** **The Pirate Planet.**

it offered me a bit of the scope I had been promised by the part, and which had been somewhat lost along the way. There was a scene in *The Androids of Tara* where I was being crowned or something, and I had this great big speech, something of a rarity in *Doctor Who*! I had a really heavy crown and my costume was so complex that even the slightest sharp movement would descend into disarray. On the first take I had just about got to the end of this long speech when I forgot the last line. I was furious and we had to start all over again. On the second take I lost my balance and the crown went cascading off my head. Everyone – including myself – absolutely fell about."

Mary rarely watched her own performances in *Doctor Who*, explaining "I'm not a telly person. I've never watched much of anything and I rarely, if ever, watch my own stuff. I didn't watch *Doctor Who* at all before I joined it and I've only watched it since because my little daughter loves the series and forces me to videotape it. As a result she wants it on again and again, which I suppose, is something of a case of divine retribution." She is not an actress who expresses a clear preference between any of the three media in which she has worked; film, television and theatre. "I like, if possible, to do something of each, because I get very easily bored doing one thing for too long. A year is about my maximum in any job. I'm lucky in that I'd done a lot before *Doctor Who* and a lot since."

> ***. . .I get very easily bored doing one thing for too long. A year is about my maximum in any job. I'm lucky in that I'd done a lot before*** **Doctor Who** ***and a lot since.***

I asked Mary for the highlights of her career: "I did a television series called *The Donati Conspiracy* in the early 1970's which I enjoyed a lot and also a BBC classic serial of *The Girls of Slender Means*. I did a part in the film version of *Whatever Happened To The Likely Lads?* and in *The Odessa File*. These, plus less auspicious roles in shows like *Coronation Street*, meant that at least my career wasn't ruined by playing Romana. Some of the earlier girls' careers were really washed up after doing *Doctor Who*. Since I left there's been just as much work, thank goodness, including the TV series of *Jane Eyre* in which most of my part ended up on the cutting room floor and a stint in the West End production of Agatha Christie's *Cards On The Table*. Last year I was in a new BBC comedy series called *The Hello Goodbye Man*, which had been one of my ambitions, and which I'm hoping will make its second series this year."

SUCCESS AND SURPRISE

The programme's great success with fans is an area Mary is both surprised and reserved about: "I knew what I was getting myself into before I joined the series, and so I wasn't surprised about the interest from British fans, but what did knock me was the interest from the States. I just cannot understand the extent of the programme's appeal. I just couldn't sit down and watch the same shows again and again, which is what the American fans do, because the network over there just goes on showing them one after another. It's incredible. I don't resent it, but I do sometimes wish people would remember me for some of the other work I've done. My recollection of *Doctor Who* is getting understandably vaguer with time and the questions are often the same. For example, I'm always being asked to remember ▶

INTERVIEW
MARY TAMM

funny moments and it sounds so dull to say I can't but they've mostly gone now. Yes we did have a lot of laughs, but one does in any job where one enjoys a good relationship with one's workmates."

Nevertheless, Mary does profess to enjoy the massive conventions held in the States and she's hoping to attend more over the course of this coming year. She says the popularity of her role amazes her, considering she was with the programme for just the one year. Her fan mail hasn't stopped coming in: "It's actually becoming a real problem. I get thousands, and I really can't sit down and answer them all in turn, because there just isn't enough time in the day. Also, I inevitably get requests for signed photographs, which, as my supply of official ones has long since dried out, means I have to root about for any spare ones. I'm hoping I might get some more but until then they are in very short supply." Mary admits that she finds it hard to sum up the show's success: "I suppose it's the fantasy element that catches people's imaginations. It's been going on so long now I can't see it stopping. I see it as a children's programme that all ages can enjoy. It's not got the sort of violence that offends, it's nowhere near the level of a lot of imported American shows that children watch, and I think it can be considerably more inventive."

Returning to the programme itself, had Mary liked the idea of the 'Key To Time' season (six stories all with a running theme)?: "I didn't really think about it like that. I mean, it was another idea to be tried out and I gather it was pretty successful. I only looked at each script as they came in from an actresses' point of view."

Part of the visual flavour of Mary's year with *Doctor Who* was her variety of wardrobe and its distinctly glamorous image: "It went with the character, didn't it? They gave me quite a lot of say in my costumes, so I used to talk to the costume designer before anything was decided. I've always loved dressing up and Romana was a lovely opportunity for me to indulge in that."

TOUGH SCHEDULES

Mary found the work on the series rewarding, occasionally frustrating, and without doubt exhausting: "It was a ten day turnaround so we were never off the treadmill for long. I found it very tiring indeed and I discovered my social life disappearing very quickly. I needed the time I got off simply to rest, otherwise I'd have been totally glassy-eyed. This isn't normal for a television series. For example, with *The Hello Goodbye Man* we were only making six episodes in a year. With *Doctor Who* it was twenty-six episodes and that's extremely unusual for a show in this country. It's also another reason why the *Doctor Who* label tends to stay with you afterwards."

Mary completed her one season of *Doctor Who* with *The Armageddon Factor* (which also featured companion to be Lalla Ward) and, (a rare omission) provided no proper leaving scene for Mary. Would she have liked to have had one?: "Yes, very much. I was rather annoyed that I wasn't properly written out. I'd said to Graham Williams when I accepted the part 'you have to know, right from the start, I am only going to do the one year'. He'd said 'yes, yes fine', hoping I suspect, that I'd change my mind. And sure enough when the time came and I said this is my last story, he said how much he wanted me to stay on. The character had been highly popular with the viewers and I think to try and persuade me into doing extra time, I didn't get a proper leaving scene. But I had made my position perfectly clear and so I felt rather annoyed by it all."

As it was, nothing the BBC offered Mary could persuade her to stay on in the role and shortly afterwards her successor was named as Lalla Ward – somewhat surprisingly to play a continuation of Mary's character. Had Mary liked this idea?: "Yes, I thought it was an excellent idea – in fact, I suggested it to Graham. It meant that the character wasn't just identified with me, and it was an imaginative departure for the series."

> ***I suppose it's the fantasy element (in* Doctor Who*) that catches people's imaginations. . . I see it as a children's programme that all ages can enjoy. It's not got the sort of violence that offends. . . nowhere near the level of a lot of imported American shows that children watch, and I think it can be considerably more inventive.***

Mary says she was lucky with work after finishing *Doctor Who* – the highlights being two thriller series filmed for the BBC in a variety of exotic locations: "They have been my favourite television work. After the first one *The Assassination Run*, we did a sequel, *The Treachery Game*, and they were both very good for my career." I asked Mary if she had any unfulfilled acting ambitions: "I've been lucky in that I've fulfilled most of them. I'd always wanted to do a situation comedy and last year I got *The Hello Goodbye Man*. This year I want to do some more stage work and there are a couple of things looming that aren't definite yet, but which I'm hoping will come off."

One of Mary's other ambitions that recently reached fruition was to take part in a pantomime. Sure enough, John Nathan-Turner's *Cinderella* provided her with the chance to sing, dance and act her way through a fun packed script, alongside other *Doctor Who* names such as Colin Baker, Nicola Bryant, Anthony Ainley and Jacqueline Pearce: "The pantomime came about during an American convention in Chicago. They have this cabaret there and I sang a song. John heard me sing in Chicago and asked if I would like to be involved in his production of *Cinderella*."

Mary enjoyed the pantomime tremendously: "It's been great fun, I've loved it and we all get on so well". She hastened to add that this did not really mark a return to the world of *Doctor Who*: "There is a connection, that's it." As far as the programme itself, Mary would have had no objections to appearing in something similar to *The Five Doctors*: "I would actually love to return to the programme as a really evil villain".

In spite of some of the reservations Mary has about *Doctor Who* and in spite of the fact she is no longer in social contact with her former colleagues on the show, Mary greatly enjoyed her year with the series.

As she herself says: "There is no way I will ever lose the *Doctor Who* tag now. There is no point in kicking against it or complaining about it. I'm going to several conventions next year, so I'm not turning my back on the show. I suppose really I should be pleased people still care about what I'm doing and are interested in my career as a whole." ☆

***The Doctor and fur-clad Romana prepare to search for the six segments of the Key to Time in* The Ribos Operation.**

FOR THE FIRST TIME
NICHOLAS COURTNEY
ON VIDEO!

in

Myth Makers 3

REELTIME Pictures

The third in an exciting new series, hosted by ITV and Channel Four link man KEITH HARRISON. Each edition profiles the career of a personality from the worlds of television science fiction.

NICHOLAS COURTNEY is one of the best known and respected actors to have appeared in **"DOCTOR WHO"**. From BRET VYON to THE BRIGADER, he has acted alongside five Doctors. Interviewed at home in London he discusses the series, his life and career as an actor and his hopes for the future.

Don't miss this insight into the life of a great character from **"DOCTOR WHO"**.

ONLY £8·50 EACH INCL P&P (OVERSEAS ORDERS £11)

STILL AVAILABLE: MICHAEL WISHER
JOHN LEESON
@ £8.50 EACH (OVERSEAS £11)

SPECIAL OFFER

TO ALL MARVEL READERS.

ORDER A COPY OF MYTH MAKERS 1, 2 AND 3 FOR ONLY £23. (OVERSEAS ORDERS £30).

Please send me cassette(s) of MYTH MAKERS 1 (WISHER)
Please send me cassette(s) of MYTH MAKERS 2 (LEESON)
Please send me cassette(s) of MYTH MAKERS 3 (COURTNEY)
I enclose a cheque/P.O. for £ to cover costs.
NAME: ....
ADDRESS: ....
....
....
POSTCODE ....
Allow 28 days for delivery

Please tick appropriate box.	VHS	B'MAX
PAL (UK)		
NTSC (USA)		

ALL CHEQUES AND POSTAL ORDERS SHOULD BE MADE PAYABLE TO: REELTIME PICTURES LTD.

AND SEND TO: MYTH MAKERS (MARVEL)
REELTIME PICTURES LTD., 80 MONTHOLME ROAD, BATTERSEA, LONDON SW11 6HY.

MERCHANDISE MADNESS

KITS

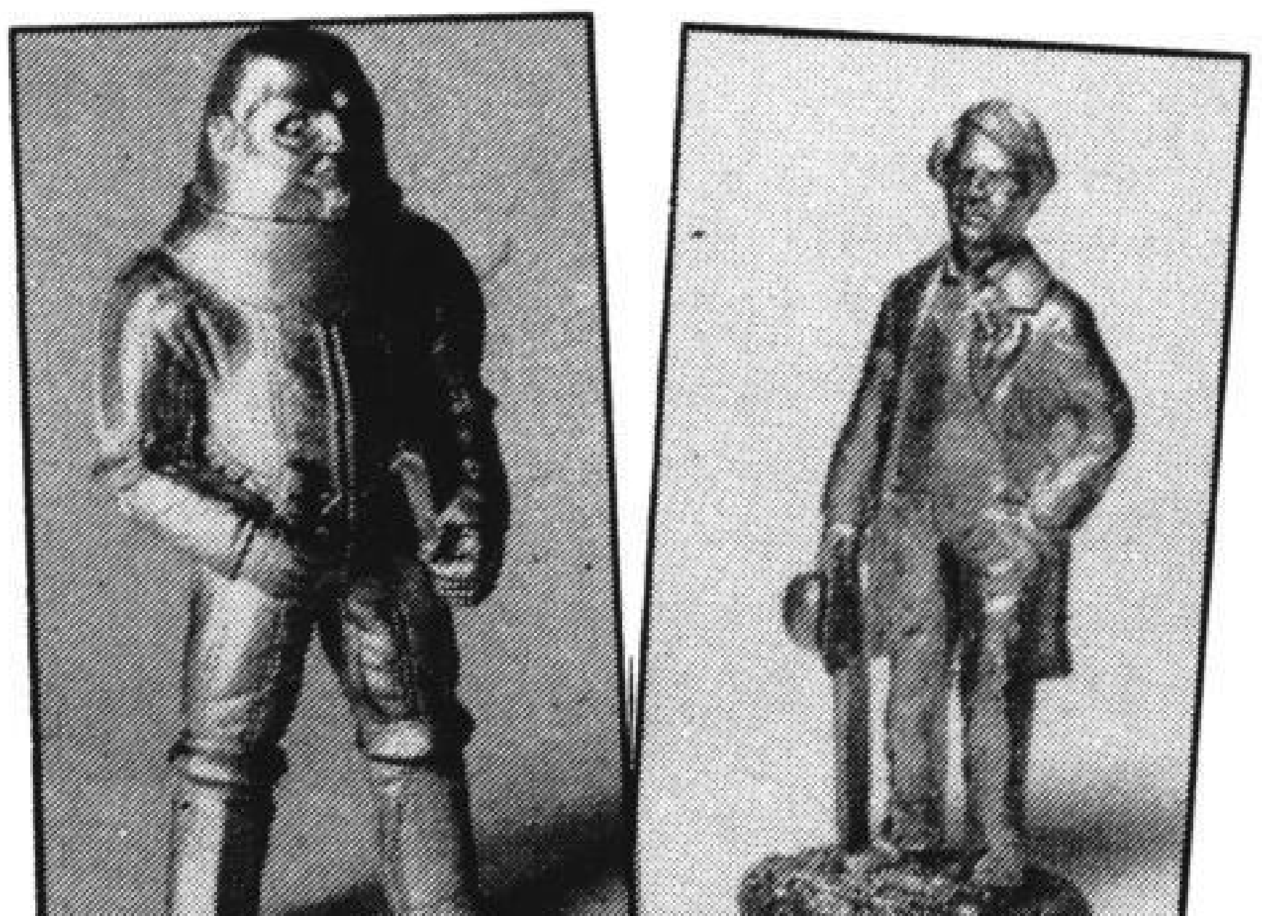
A TARDIS that's too tall, a jigsaw Sontaran which requires the patience of Jove to assemble, a superbly crafted Dalek model and a couple of oddly chosen video releases are amongst the *Doctor Who* merchandise looked at by Gary Russell in this follow up to last year's Summer Special.

Just under a year ago, when the 1984 *Doctor Who* Summer Special reached the shops, certain new items were mentioned as 'being in the pipeline'. Now a year later it seems appropriate to take a look at four of those items and see whether they are all really value for money, intended as they are, for the more adult fans of the programme.

Having said that, the first of our 'victims' do in fact produce a range of goods that easily fall into pocket-money category. These are the pewter figurines made by Robert Eastough of *Fine Art Castings*, based in Hampshire, and at present there are only three different ranges available. The first is a series of 40mm models, some available at under £1 each, and which consist so far of the fifth Doctor, the TARDIS, a Dalek and Turlough. Despite their size, these figures are highly detailed and can be painted or left in their grey images. The Peter Davison figure has, rather oddly, been given a cricket bat to go with his straw hat, but is fine otherwise. The Dalek is, well, a Dalek. But the weakest is actually what ought to be the simplest, the TARDIS. The TARDIS just looks wrong somehow – it is a bit too tall, too thin and generally *wrong*. The Turlough figure, however, is the best so far of the 40mm set – complete with stripey tie and Prince Charles-styled ears! I recommend that figure as a good start if you want to see how good these models could be.

At the other end of the scale there are the larger (in both stature and price) figures, of which *Fine Art Castings* are justifiably proud. Available in three forms – a kit, assembled and antiqued, and assembled and hand-painted. The standing humanoid figures all come on a nice polished wooden base, and the whole set is marvellous. However, they are not cheap by any standards – K9 at £1.50 is the cheapest, the Dalek and Davros at just under £7 are the most expensive – but easily worth the pennies.

Leela stands brandishing her knife, Tom Baker offers you a grin and a bag of jelly babies, and K9 looks up, his head on one side. Representing the villains, the Sontaran, which needs no assembly, looks stoically across at Davros, who is complete with perfect headgear, and his one withered arm flicking switches. The head is based, thankfully, on the one John Friedlander created for *Genesis of the Daleks*, and not the "frustrated Ena Sharples" used in *Resurrection of the Daleks*.



Above: *Fine Art Castings of a Sontaran and Peter Davison as the Doctor.*

There are also a Dalek and three Cybermen. One of the latter, presumably a Cyberleader, points, while his lieutenant looks affably on, and a Cyberman from the ranks lies dead, his chest unit meticulously sculptured into a smouldering mess. Incidentally, the Telosians are based on those seen in *Revenge of the Cybermen*, although an *Attack of the Cybermen* version is in the pipeline.

The latest range *Fine Art Castings* have come up with is a series of busts of each Doctor, to be released at monthly intervals from about now. Although very expensive, these are limited editions, and seem destined to become collectors' items. They look very nice lined up on their wooden display plinth, but have a nightmarish Auton-like quality about them, which probably has something to do with their lack of eyes. At just over £11.50 each, they are worth it for the novelty value and limited number – there are only 2,000 available worldwide. All in all, *Fine Art Castings'* merchandise is excellent, and I look forward to seeing what they come up with in the future. ✸

PIECEMEAL PUZZLES

The next piece of merchandise is very good, very expensive (for what it is) and, for some inexplicable reason, only available in America. Hopefully Waddingtons, producers of exquisite jigsaws for well over two decades, will buck up and get them made in this country very soon. You may remember Waddington's last set of jigsaws – they had photos of Peter Davison crudely glued over pictures of *Destiny of the Daleks* daleks, and the Master pointing his Tissue Compression Eliminator somewhat wildly at the Doctor. They were horrendous things and a general embarrassment to all. Not so their latest product, which our lucky cousins across the Atlantic already have available to them – four of Andrew Skilleter's excellent profile prints transferred onto oddly shaped lumps of card, just waiting to be put together by eager fans. Which is great if you have six hours to spare and a lot of patience! So far I have attempted the *Davros and Daleks* and *Sontarans* ones – and given up on both. Maybe I'm not very good at jigsaws but these are hard to do. I have yet to summon up the courage to *fail* at *K9* and *Omega*, but if you ever get the opportunity to buy these, do so. ✸

TOM BAKER ON VIDEO

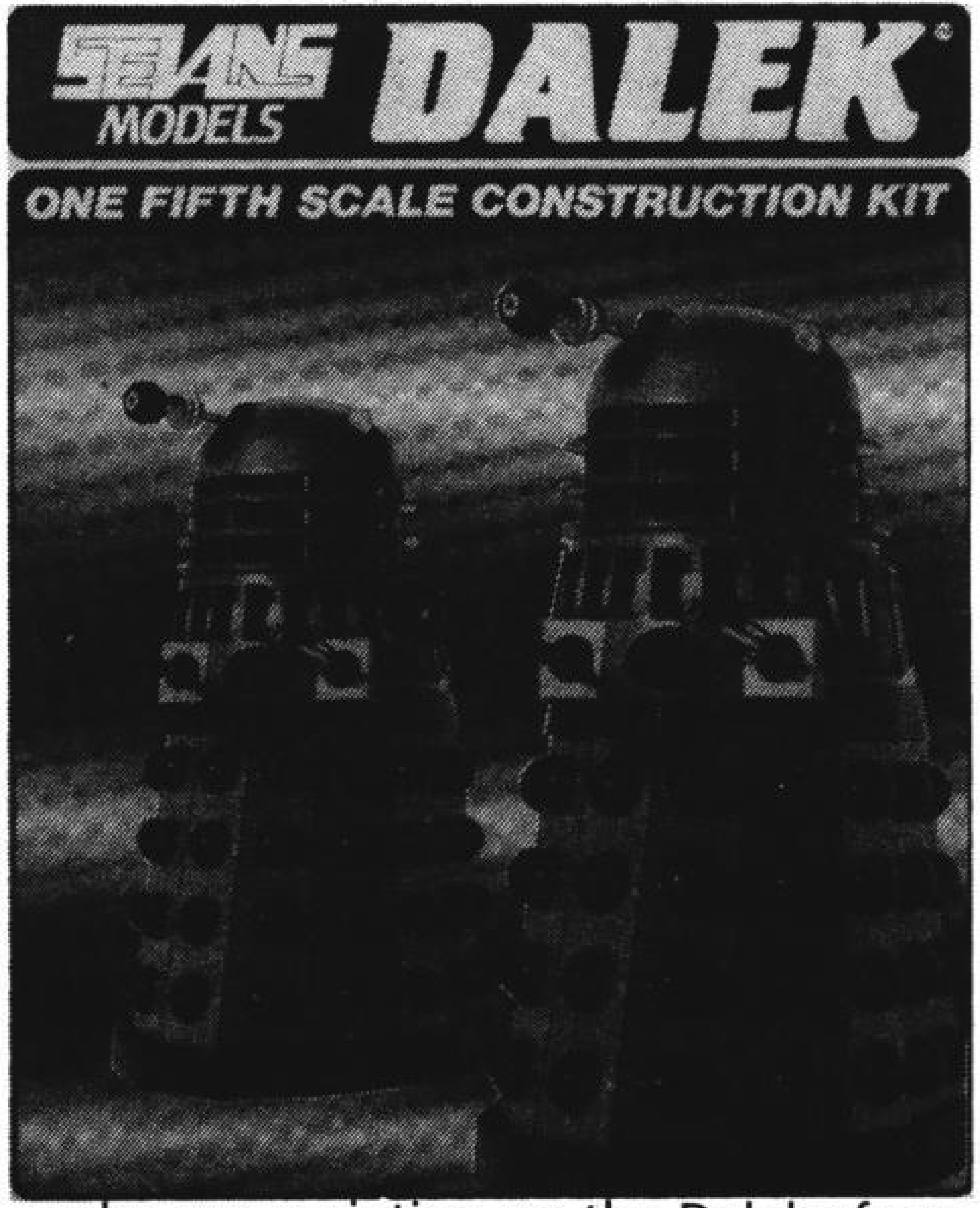
To date, BBC Video, the department of the British Broadcasting Corporation that provides home entertainment for sale to the general public, have released two *Doctor Who* stories on video. Both are from the much vaunted Philip Hinchcliffe/Tom Baker era of the series, and are rather strange choices. *Revenge of the Cybermen* has been out just over a year now and is reckoned to be one of the BBC's best-selling video releases. The package contains the entire 90-minute story. Opening with the Doctor, Sarah and Harry landing back on Nerva Beacon after their adventure on Skaro in the *Genesis of the Daleks*, the next 90 minutes sees the Doctor and Co. facing a cyber-disease, war-mongering Vogans, human double agents and of course the tall silver giants themselves, complete with strange Canadian accents, a pecul-

★ JIGSAWS ★ MODELS ★ VIDEOS ★

THE MAGNIFICENT SEVANS

Stuart Evans, a *Doctor Who* fan who lives in Trowbridge, condensed his name, and just in time for Christmas managed to get his 'Sevans' Dalek construction kits on the market, which sold very well. The wait was long, but the final result is, frankly, superb. Get yourself a long weekend, a bit of glue and paint, patience (and £14.95), and by Monday morning you could have your very own Dalek. Stuart has supplied the ingredients to make any variation on the Daleks from Raymond Cuisik's *The Daleks* right through to the recent *Resurrection of the Daleks*. It has taken Stuart three years to perfect the kit – on one occasion it seemed to be ready, when he noticed that the shoulders slopped *3mm* too far forward, and so there was a delay until that was perfected.

All problems behind them, Sevans are now sending out the high durability plastic kits as fast as they can produce them. They guarantee not to cash cheques until the orders are ready for despatch, but the demand for the kits seems so vast that buyers ought to be prepared for an extension to the 'please wait 28 days' proviso. So, if you want a Dalek for someone's birthday present, make sure you order it well in advance, and *do* mention what occasion it is for – Sevans will always respond as quickly as possible. The models are not getting overseas in bulk, so if you live abroad it is worth sending off to Sevans personally rather than wait for a specialist shop to get them, as that could take a very long time.



THE RETURN OF DALEKMANIA

The Dalek model is tremendously detailed, but still very easy to construct, and actually quite fun if you like model making. If you don't, get a brother, sister or great Aunt to help you – it is well worth the effort! The finished result is easily the most accurate Dalek *ever* produced commercially (actually when you compare it to the Daleks seen in stories like *Destiny of the Daleks*, the Sevans models look more like Terry Nation's meanies than the BBC ones did!). Although the days of Dalekmania are well and truly over as far as major commercial companies are concerned, if more independents like Stuart Evans or Robert Eastough produce such high quality 'fan' material, maybe the time will come where once again the toy shops will be lined with the popular creatures. Stuart Evans is, incidentally, considering another scale model, this time of K9, complete with removable panels and interior details. The K9 model is *provisionally* slated for an October '85 release, so keep watching this space . . .

Above: ***Stuart Evans proudly demonstrates his scale model Dalek construction kits.***

Stuart would like to apologise for the delay in the delivery of his Dalek construction kits, which was caused by some last minute production hitches. Rest assured though, the Sevan Daleks will locate their new owners soon. ★

iar gait and the ability to make ironic comments, although they are supposed to be emotionless. Despite that drawback, *Revenge of the Cybermen* is a jolly little romp, containing some of the best action sequences in the series. It makes very pleasurable watching, especially put together as a continuous story with no breaks every twenty-five minutes.

The climax is rather good, leading into *Terror of the Zygons* (perhaps this will be released at a later date). Amongst the actors you can spot, under heavy Vogan make-up, are *Mawdryn Undead* star David Collings (as Vorus), Davros Mk 1, Micheal Wisher, as Magrik, Tobias Vaughan himself, and Kevin Stoney as Tyrum. On the human side there's William Marlowe as Lester – he was last seen as the villainous Mailer in John Pertwee's *Mind of Evil* – and Ronald Leigh-Hunt as Stevenson, he had previously been in *Doctor Who* back in '69 in *The Seeds Of Doom*, fighting Ice Warriors. *Revenge of the Cybermen* might not be the greatest Cyberman story ever, but as a start to what will hopefully become quite a large range of *Doctor Who* titles, it was an inspired first choice for release.

The Brain of Morbius, release number two in the set, is a slightly different kettle of fish – primarily because, whilst it is another good example of the Hinchcliffe/Baker team, BBC Video have opted to cut it to sixty minutes – that's just under 50 per cent of the story lopped off, like the television repeat we saw back in 1976.

The Brain of Morbius is the better story of the two, but what a shame it has been cut down – one assumes it's for reasons of economy, rather than those of censorship (the hysterical Australian TV network saw fit to cut it to shreds when it was shown over there. I hope that is not a trend that will continue here). Whether any more videos will follow is anybody's guess at the moment, but it seems unlikely that the BBC will stop at two. Maybe we'll get a Pertwee story before too long and perhaps a Troughton or Hartnell one. Perhaps now is the time to drop BBC Video a line and tell them what you think. Meanwhile, try to get a look at

So there you are, four of the best items in the last year or so of *Doctor Who* merchandise. There are of course the Target books, the odd BBC record (look out for a new double LP called *The Fantasy Album* which is digitally recorded by the London Symphony Orchestra and features a good version of the theme music), and even the dreadful, overpriced but traditional annual to keep looking for. 1984 was in many ways a good year for merchandise and 1985 is already looking as exciting. Perhaps this time next year, we'll take another look at what is around.

THE DOCTOR WHO APPRECIATION SOCIETY

The Doctor Who Appreciation Society......

is a non-profit making, amateur organisation, run by fans for their fellow enthusiasts. It is Britain's ONLY club for *Doctor Who* fans recognised by the BBC, and offers the following attractions:–

- A monthly newsletter, full of all the latest in *Doctor Who* news direct from the BBC Production Office, merchandising information and fan activity news.
- The chance to attend full-scale conventions and meet and talk to the stars of the show, both past and present.
- Access to a wealth of *Doctor Who* background information via the Society's Reference Department.
- Special discounts negotiated on *Doctor Who* merchandise.
- The chance to meet other fans through the Society's Local Groups.

Also, from time to time, there are competitions, debates, reviews, rare photographs, interviews with actors, actresses and production staff, fan fiction — all in the pages of various of the Society publications

---

IF YOU ARE A FAN OF DOCTOR WHO THEN YOU CANNOT AFFORD NOT TO BELONG TO THE DOCTOR WHO APPRECIATION SOCIETY

IN ORDER TO JOIN:–

BRITAIN – Fill in the slip below and send it with a crossed cheque or postal order for £6 (payable to THE DOCTOR WHO APPRECIATION SOCIETY) and a 9"x 6" stamped, self-addressed envelope to:–

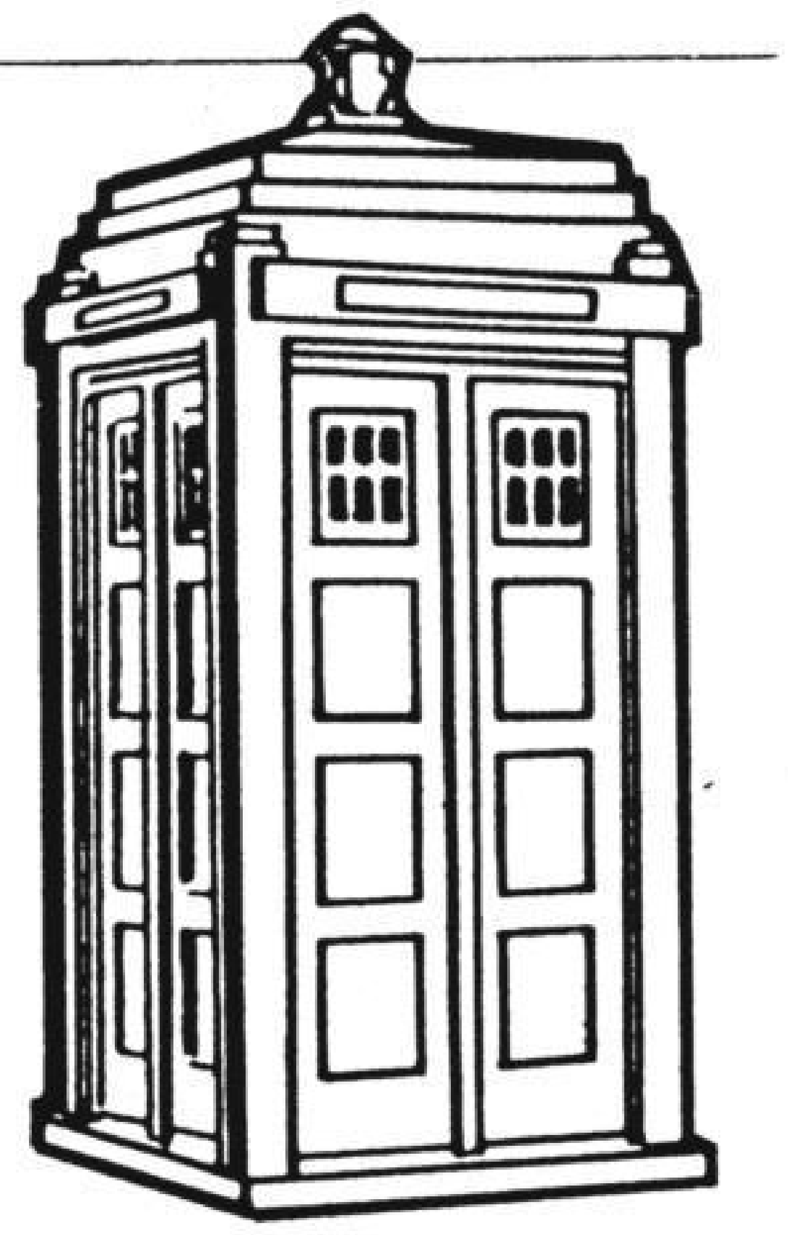
DWAS Membership (Ref DWM – 2)
38, Hazeldean Road
Harlesden London NW10 8QU

USA & CANADA – fill in the slip below and send it with a crossed American dollar cheque for $30 (payable to THE DOCTOR WHO APPRECIATION SOCIETY) to:–

DWAS Membership (Ref DWM – 2)
P.O. Box 300
Maldon Essex CM9 6EY United Kingdom

THE REST OF THE WORLD – please write to the British address to enquire about rates, enclosing two international reply coupons

This coupon is valid until 30th June 1985. If you do not wish to cut this magazine please send a photocopy. No other copy will be accepted. Please allow 28 days for a reply.



Copyright ©
1985 BBC tv

Doctor Who is a BBC tv production and is protected by copyright.

I wish to become a member of the DOCTOR WHO APPRECIATION SOCIETY, and enclose the £6/$30 subscription. Please enrol me as a member for a year. I understand that my membership does not present me with any special privileges in the face of official bodies or entitle me to represent the Society.

(Signed) ______________________

(For Office Use)

Full Name ______________________

____

Address ______________________

____

____

Postal/Zip code ______________________

Date of Birth ________/________/________
(Day) (Month) (Year)

SET REPORT

TIMELASH

BY RICHARD MARSON

The all studio recording on *Timelash*, the penultimate story of this season, was a smooth and stylish process, and the soon to be screened result will demonstrate this for all to see. Considering that the regular cast had rehearsals for the *Cinderella* pantomime between rehearsals for this story, the six days of total videotaping were accomplished as efficiently as usual, giving credit to the stamina of both Colin Baker and Nicola Bryant.

Director Pennant Roberts worked tremendously hard, mostly appearing on the studio floor itself, acting scenes out to show the cast exactly what he was trying to achieve. Pennant, like many other television directors, likes to cast a mixture of actors and actresses, some with whom he has worked before, some who are already well known and who he knows will give a good performance, and others who are totally unknown but need to be given that all important first break. On *Timelash*, for instance, Pennant cast Jeananne Crowley, who was one of the first season regulars on *Tenko* (for which he directed five episodes). Similarly, Denis Carey, who plays the Old Man, has also been involved in Pennant's *Shada* story. Paul Darrow as Tekker is an established television actor, although he also worked with Pennant on the *Blake's Seven* show. On the other hand, David Chandler, who plays the intriguing character of Herbert, is a relative newcomer to mainstream television.

With every season there is always at least one story that tends to be made on a lower budget than its contemporaries. However, *Doctor Who* is no stranger to modest budgets, and *Timelash* features some lovely interlocking sets, which, although limited in quantity, greatly increase the planet's citadel. The *Timelash* title is a piece of design mastery, and looks absolutely superb in operation.

◆ FROM *TRIPODS* TO *TIMELASH*

The two new monsters that make an appearance in the show caused much admiration when seen in action. Visual effects designer Kevin Molloy, fresh from his stint on *The Tripods*, carefully oversaw many areas of effects in *Timelash*. Special use was made of lighting, an aspect of the other all-studio production this season, *Vengeance on Varos*. The colour separation overlay process used, it seems, in every *Doctor Who* for the last few years, has really come into its own. Some of the final picture is now overlayed in the editing stage of the story rather than done 'live' in the studio. Somewhat surprisingly, some of the modelling *was* done live, and much work was required to get the starfield backdrop registered. The model set itself spent the best part of a day being carefully dressed.

Nicola Bryant's costume for the story is, she says, far more in keeping with her own taste in clothes, consisting, as it does, of black trousers, black boots and a chic corduroy top. Nicola is also growing her hair it seems, with the so far familiar bob set to grow out. One of the best elements of this new story is the Android, endearingly played by actor Dean Hollingsworth, under rather a lot of make-up and an ingenious custome.

For the first studio recording, the *Doctor Who* team had the use of BBC Television's most advanced studio, with the most up to date technical equipment available. Pennant Roberts made full use of these facilities, especially a wonderful series of shots taken via a camera crane (ie. a camera on a little crane that can move up and down in a soft of sweeping movement). Cranes are used most often on *Top of the Pops* for all those rapid zooming in shots, and their great advantage is that they give a director much more flexibility than is usual with the normal pedestal cameras.

◆ ACCENT ON ACTION

Much time was spent choreographing a big fight scene, which was well worth it, as the pace of this sequence was very much tighter and more exciting. Pennant spent some time demonstrating exactly how he wanted one actor to die, much to the amusement of all present. Other action sequences that took a long time to set up and then record included an excellent scene where Peri is chased through the Citadel, and another where she is captured by rebels and ruthlessly interrogated.

Episode One of *Timelash* will be broadcast on Saturday March 9th, with the following week's concluding episode seeing the two time travellers departing to a new destination for their encounter with the Daleks. Pennant Roberts is confident that his new story will be completed as a very good piece of traditional *Doctor Who*, and some time in the not so distant future he will be talking to *Doctor Who Magazine* about all his work for the show.

Timelash is the least ambitious outing of this season, perhaps, but in its own way remains an example of the programme at its best. Considering its writer, Glen McCoy, is a newcomer to the series this is no mean feat. The tale's combination of mystery, suspense and humour shows some inspiration and much promise.

CLASSIFIED

MC47

TO ALL OUR READERS

We have been informed by The Netherlands Embassy to strongly advise you NOT TO REPLY to the V.S.W.K. WANTED Advertisement asking for HOME TYPISTS.

This ad. appeared in the Classified section MC43 of our publications dated December 1984.

MARVEL COMICS LTD.

EVENTS

Fantasy World

Manchester Comic, Sci-Fi & Fantasy Film Fair (known previously as the Northwest Comic Mart), Piccadilly Plaza Exhibition Hall, York St, off Mosley Street, Piccadilly, Manchester City Centre.

Dates for your 1985 Diary. **March 23, May 11, July 20, Sept 14, Nov 16.**

Doors open 11am. (Admission only 30p). Top dealers will be selling comics. (Marvel, D.C., Dr Who, 2000AD, TV21), film mags, posters & related Sci-Fi material. Dealers – table rates – phone 0782 279294. **Fantasy World,** 10 Market Square Arcade, Hanley, Stoke-on-Trent. We are always interested in buying comics, magazines, annuals, toys, games related to the above interests.

POSTERS

POSTERS & PRINTS

Sci-fi, rock, pop, humorous, pin-ups, scenics etc. Choose from our vast range available by mail order. Send just 60p for our full catalogue listing HUNDREDS of posters and prints (many illustrated in full colour)

Cauldron Promotions (Dept MV)
47 Landseer Rd, London N19 4JG

SUBSCRIPTIONS

MARVEL UK *are now running their own subscriptions service for monthly titles. To make sure you don't miss any issues of your favourite Marvel mags, write to us for details at:*

MARVEL UK LIMITED,
23 REDAN PLACE,
BAYSWATER,
LONDON W2 4SA.

MAIL ORDER

Dr Who Fans

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics, and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and 2000AD list also available.

JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside.

FUTURESHOCK IN SCOTLAND

200 Woodlands Rd, Glasgow,
G3 6LN. Tel: 041 333 0784

Gets the *full* range of new US and British SF paperbacks, comics and media mags. Together with thousands of back issues and second-hand titles & board games, standing orders, portfolios, hardbacks, T-shirts etc. Send a second class stamp for catalogue.

"HARLEQUIN"

1st for Books!

68 St. Petersgate, Stockport, Cheshire
(Dept M.C.)

Giant 30 plus page illustrations. Catalogue of Movie, TV, Rock-Books, Posters, Photos, T-shirts, Badges, Calendars, Games. 1000's of items on Doctor Who, Star Trek, Star Wars

Free – plus large SAE Overseas £1

"OUTER LIMITS"

The Fantasy Mail Order Service offering you probably the most comprehensive range of Sci-Fi, Film and T.V. Fantasy related items including books, magazines, photos, stills, portfolios, games and models. Dr Who, Star Wars, Avengers etc. For lists send 50p to:

OUTER LIMITS, REMBRANDT HOUSE,
WHIPPENDELL ROAD, WATFORD, HERTS.
Showroom Open, Mon-Sat 10am-6pm.
Callers welcome.

JOKES

FREE

Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, willie sugar, cigarette bangers, joke blood, sick, mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, girl strip pens, adult party packs, saucy novelties, naughty presents, posters, badges, the complete Joke Shop by Post.

Send 13 p stamp with your name and address for bumper colour catalogue and Free Gift to:

MATCHRITE, THE FUNNY BUSINESS
(DEPT. Y) 167 WINCHESTER ROAD,
BRISTOL BS4 3NJ

SHOPS

DOCTOR WHO SHOP

Licensed by BBC Enterprises Ltd

All items of new merchandise. Some collectors items and American Imports. Mail Order Service available, send 25p in stamps plus a large SAE for a price list or $1.00 or equivalent for overseas inquiries. WHO merchandise bought at competitive rates.

A3 METROPOLITAN WHARF
(ROADSIDE WAREHOUSE),
WAPPING WALL, WAPPING,
LONDON E1, 01-481 0826.

1 mile from Tower Bridge – 2 minutes walk Wapping Station. Turn right at tube, follow road by the riverside. Open 10am-5pm Mon-Sat, possible Sunday in Summer.

ODYSSEY 7

Manchester University Precinct
Oxford Road, Manchester

Open Mon – Sat 9.30 – 5.30. Tel 061 273 6666. The North's leading S.F., Comic, T.V., and Film Shop, Stocking Books, Comics, Magazines, Stills, Soundtracks, Posters, T-shirts and Games. Clean, modern premises, sales area over 1,000 sq. ft. Access to precinct via escalator under Phoenix at Booth St. traffic lights.

COMIC SHOWCASE

17 Monmouth Street, London WC2
01-240 3664

Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the '70s; including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We now offer a full range of advance IMPORT comics from all the major companies. We are always interested in buying collections of old or rare comics in nice condition.

NOSTALGIA & COMICS

14-16 Smallbrook Queensway,
BIRMINGHAM B5 4EN,
Tel: (021) 643 0143.

American and British comics; Rock, SF, Horror and General Film magazines. Current and back issues. Comicstrip, SF, Horror and Television orientated toys, figures, kits, games, vehicles, masks etc. Mail order list is available for a s.a.e. Our large comic shop is open for you to call in:- Mon-Fri 10.00-5.45. Saturday 9.30-6.00. We can accept your ACCESS whether you call, write or phone.

"a comic treasure trove" – *Birmingham Post*

FORBIDDEN PLANET 1

Science Fiction and Comics.
23 Denmark St.
LONDON WC2H 8NN
01-836 417

FORBIDDEN PLANET 2

Film and TV fantasy.
58, St. Giles High St.
LONDON WC2H 8LH
01-379 6042

Shops: Mon-Sat: 10-6; Thurs: 10-7

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material
at: Central Hall, Westminster,
LONDON
Starts: 12-00. **Admission free.**
Date: April 6

UNDERPASS
COMICS

A.K.A. RECORDS & COMICS

The only shop of its kind in the Midlands. We specialise in all US imported comics. Latest Marvel, DC, Independants. Vast back issue selection. 2000AD – Judge Dredd – Underground Comix. Most film-related merchandise. Mail order service. Please send large sae for our free catalogue. **4 Magazine Walk, Newarke Underpass, Leicester. Tel: (0533) 543981.** Mon-Sat 10-5.

Sheffield Space Centre

485 London Road, Heeley,
Sheffield S2 4HL
Telephone: Sheffield 581040

We stock a large selection of S/F, Fantasy paperbacks, American comics, Portfolios, Magazines etc.

Open – Monday, Tuesday, Thursday, Friday 10 am - 5 pm, Saturday - 9 am. Closed Wednesday. SAE for list.

HEROES
The Comic Shop

Britain's longest-established comic dealer still offers the widest selection of comics for collectors in the country. Good stocks of Marvel and DC are complemented by a wide range of American and British comics from the 1940s onwards: Eagle, TV21, 2000AD, Dandy, Beano, plus annuals, Golden Age, EC, fifties, horror, western and much more. Large s.a.e. for our catalogue or call in and see us. Open Mon-Fri 11-6.30 (5.30 Sat). Three minutes from Highbury & Islington tube, off Upper Street.

HEROES, 21 Canonbury Lane, Islington, London N1 2SP.

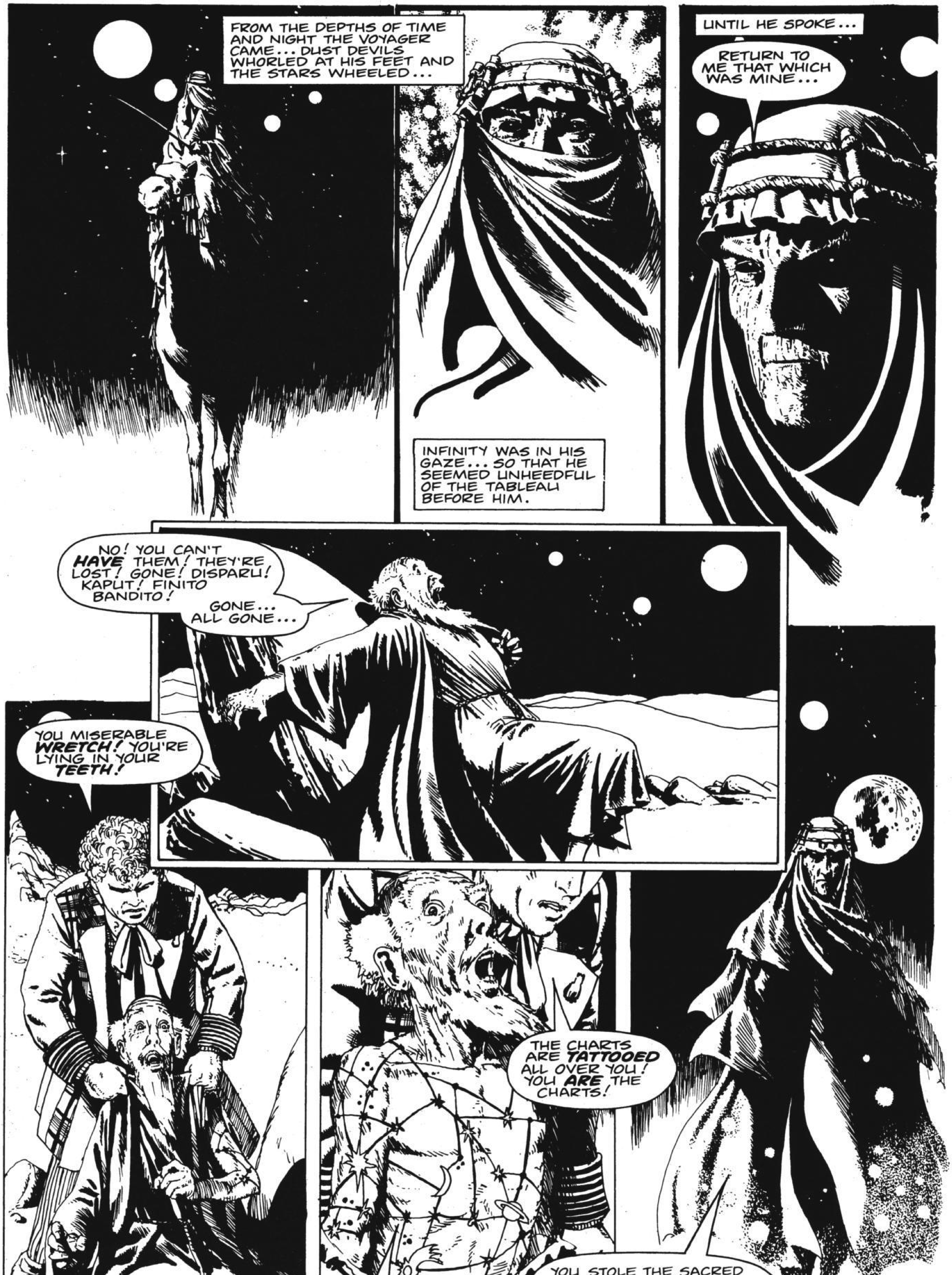
OGRE BOOKS

120 Picton Road, Wavertree, Liverpool 15

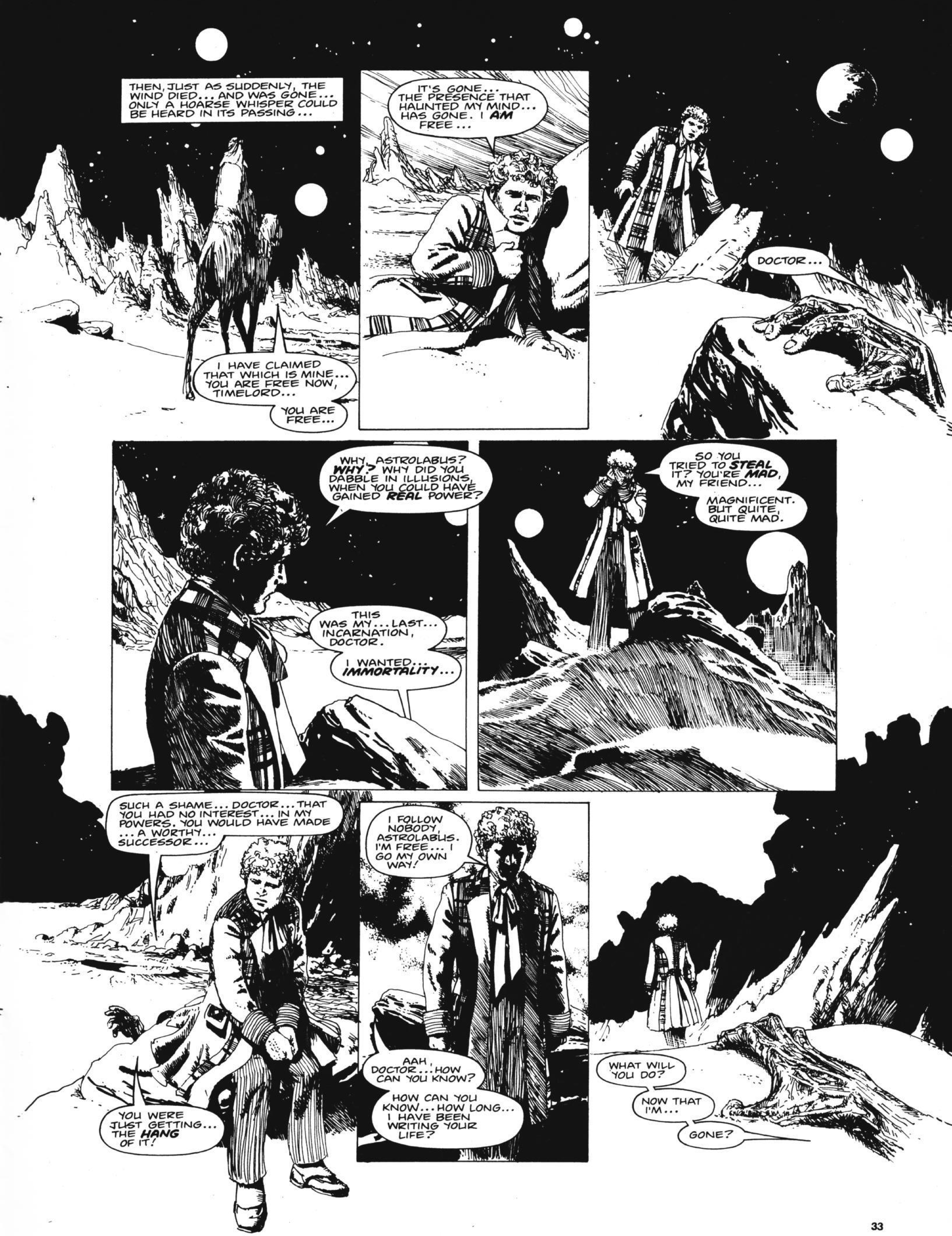
Open Monday – Saturday 10-5.15

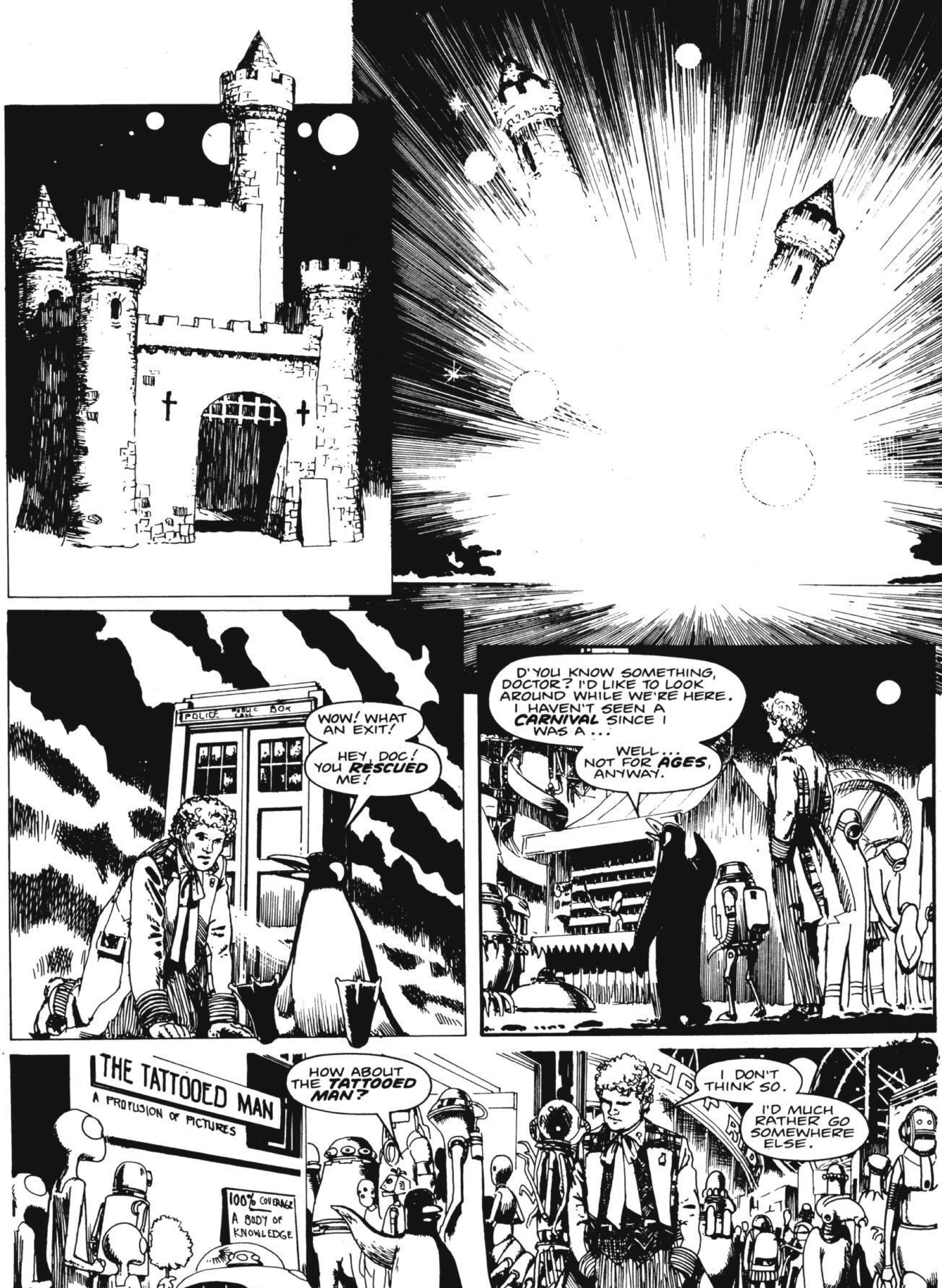
Specialists in American comics, SF books and fantasy film mags. Only 15 minutes from the city centre by buses 4, 60, 76, 78, 79, H6, H7, H9, H12, 13 and H20-24. Sorry, no mail order.

● To advertise in the Classified Ads section, ring Maritsa on (01) 221 1232.


FROM THE DEPTHS OF TIME AND NIGHT THE VOYAGER CAME... DUST DEVILS WHORLED AT HIS FEET AND THE STARS WHEELED...
INFINITY WAS IN HIS GAZE... SO THAT HE SEEMED UNHEEDFUL OF THE TABLEAU BEFORE HIM.
UNTIL HE SPOKE...
RETURN TO ME THAT WHICH WAS MINE...
NO! YOU CAN'T **HAVE** THEM! THEY'RE LOST! GONE! DISPARU! KAPUT! FINITO BANDITO!
GONE... ALL GONE...
YOU MISERABLE **WRETCH!** YOU'RE LYING IN YOUR **TEETH!**
THE CHARTS ARE **TATTOOED** ALL OVER YOU! YOU **ARE** THE CHARTS!
MERCY!
YOU STOLE THE SACRED CHARTS FOR THE **SECRETS** AND THE **POWER** THEY CONTAINED. FOR ACCESS TO THE LAST, THE MOST **MYSTERIOUS** DIMENSION OF ALL...
THE DIMENSION OF **DEATH!**

YOU SHALL HAVE YOUR WISH!
DEATH WILL BE YOUR DOMINION!
A HURRICANE FORCE HURTLED ACROSS THE BARREN GROUND... A **STORM** OF ROCKS, DEBRIS AND DUST THAT **HOWLED** LIKE A VENGEFUL SPIRIT...
IT SHRIEKED IN THE MAD MAGICIAN'S EARS... IT'S TALONS TORE HIS EYES ... STOLE HIS BREATH... REACHED FOR HIS VERY SOUL!
THERE WERE DUST DEVILS IN THE STORM! WITH TEETH OF JAGGED STONE THAT RIPPED HIS FLESH! A GALE OF BLADES! A WIND OF KNIVES!
HIS SCREAMS WERE **LOST** IN ITS **SHRIEKING FURY**!


THEN, JUST AS SUDDENLY, THE WIND DIED... AND WAS GONE... ONLY A HOARSE WHISPER COULD BE HEARD IN ITS PASSING...
I HAVE CLAIMED THAT WHICH IS MINE... YOU ARE FREE NOW, TIMELORD...
YOU ARE FREE...
IT'S GONE... THE PRESENCE THAT HAUNTED MY MIND... HAS GONE. I **AM** FREE...
DOCTOR...
WHY, ASTROLABUS? **WHY?** WHY DID YOU DABBLE IN ILLUSIONS, WHEN YOU COULD HAVE GAINED **REAL** POWER?
THIS WAS MY... LAST... INCARNATION, DOCTOR.
I WANTED... ***IMMORTALITY***...
SO YOU TRIED TO **STEAL** IT? YOU'RE **MAD**, MY FRIEND...
MAGNIFICENT. BUT QUITE, QUITE MAD.
SUCH A SHAME... DOCTOR... THAT YOU HAD NO INTEREST... IN MY POWERS. YOU WOULD HAVE MADE ... A WORTHY... SUCCESSOR...
YOU WERE JUST GETTING... THE **HANG** OF IT!
I FOLLOW NOBODY, ASTROLABUS. I'M FREE... I GO MY OWN WAY!
AAH, DOCTOR... HOW CAN YOU KNOW?
HOW CAN YOU KNOW... HOW LONG... I HAVE BEEN WRITING YOUR LIFE?
WHAT WILL YOU DO?
NOW THAT I'M...
GONE?


POLICE PUBLIC CALL BOX
WOW! WHAT AN EXIT!
HEY, DOC! YOU *RESCUED* ME!
D'YOU KNOW SOMETHING, DOCTOR? I'D LIKE TO LOOK AROUND WHILE WE'RE HERE. I HAVEN'T SEEN A *CARNIVAL* SINCE I WAS A...
WELL... NOT FOR *AGES*, ANYWAY.
THE TATTOOED MAN
A PROFUSION OF PICTURES
100% COVERAGE
A BODY OF KNOWLEDGE
ENCYCLOPEDIC EPIDERMIS
MAGNIFYING GLASSES PROVIDED FOR SMALL PRINT
HOW ABOUT THE *TATTOOED MAN*?
I DON'T THINK SO.
I'D MUCH RATHER GO SOMEWHERE ELSE.
THE END.
JOHN RIDGWAY

THE DOCTOR WHO MAGAZINE

100th ISSUE!

A SUPER POSTER!

THE TIMELORDS REVEALED!

A REVIEW OF THE SIX DOCTORS!

8 EXTRA COLOUR PAGES!

PLUS ALL YOUR REGULAR FAVOURITES

DONT MISS OUT!
ON SALE 4th MAY

AND DON'T FORGET YOU CAN SUBSCRIBE TO *THE DOCTOR WHO MAGAZINE* FOR £9.00/YEAR (WITHIN THE U.K.) AND £20.00/$30.00 (U.S.) /YEAR (OVERSEAS) BY CONTACTING THE SUBSCRIPTIONS DEPARTMENT.

interview

A highly regarded television director, Christopher Barry's lengthy tenure on *Doctor Who* left him with some well defined views on the series. He speaks quite candidly in this interview with Richard Marson.

Christopher Barry is without doubt one of this country's foremost television directors, and also one of its most experienced. Literally hundreds of hours of television drama have come under his wing, and within the world of *Doctor Who* he is second only to the late Douglas Camfield in terms of sheer number of episodes directed. Currently at work on the BBC's latest science fiction show, *The Tripods*, Christopher Barry shows no signs of wanting to retire from the profession he has made his life.

I asked him how he first had the opportunity to direct in television: "I had been working for the famous Ealing Film studios, then in their heyday, when Independent Television started up and I decided, in view of the decline of films, to transfer into the new medium. I joined the BBC and it wasn't very long before I was offered the chance of directing. I did an awful lot of stuff, most of it live, including the very first episode of *Starr and Company* (a soap opera now forgotten by everybody) and some of the *Compact* serial, before Verity Lambert asked me if I would like to direct for her new series, *Doctor Who*. I was very keen to, having developed a fascination for special effects whilst working at Ealing, and of course *Doctor Who* in those days was technically extremely challenging."

DALEK DEBUT

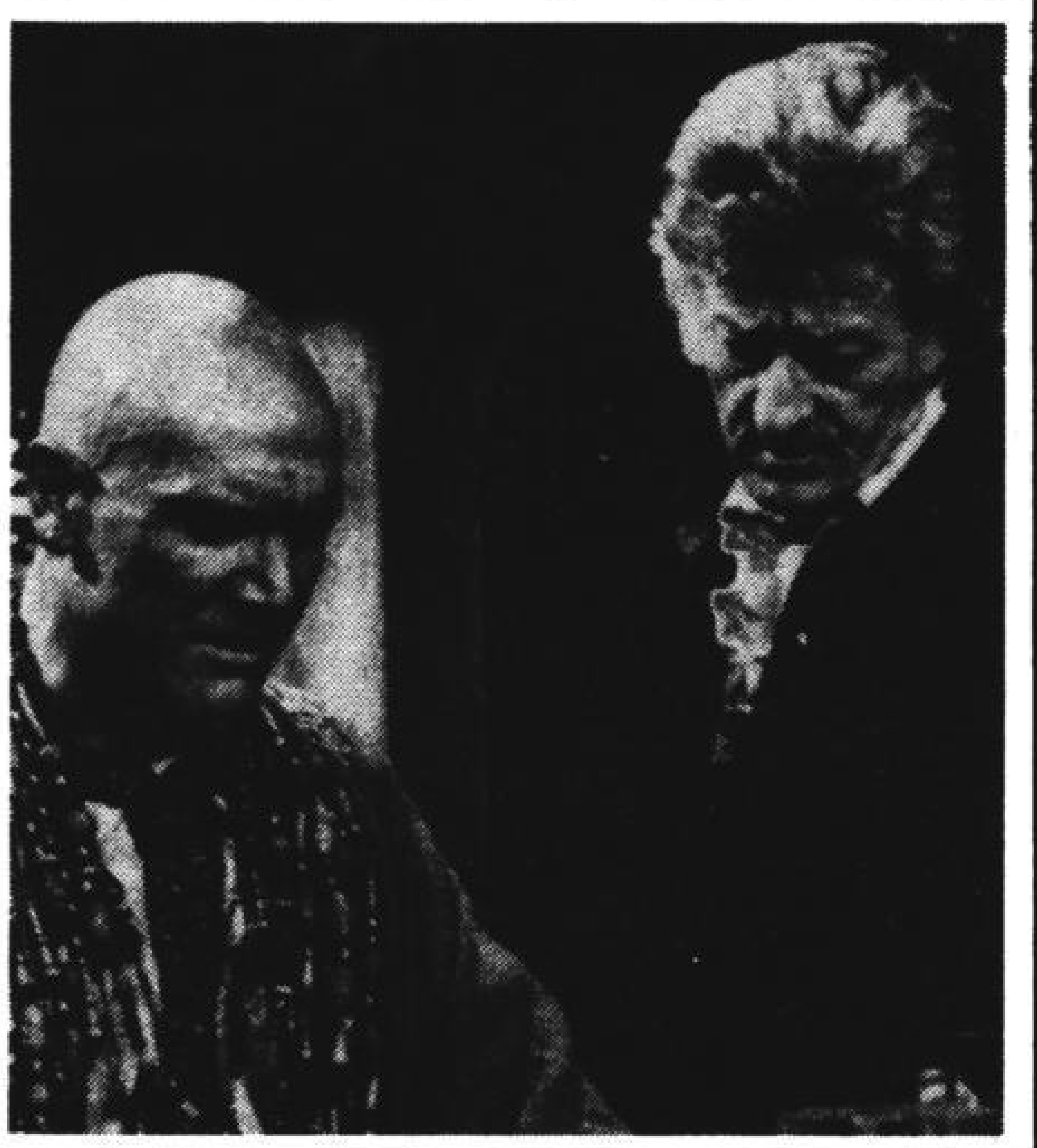
Christopher actually co-directed the first Dalek story with another up and coming BBC man, Richard Martin: "We worked very closely in the planning stages, and because our styles weren't radically different, there weren't any real clashes. The only problems we did experience came from Sydney Newman who had had quite a hand in the creation of the show and didn't like the Daleks at all. I think he felt they were childish science fiction. When I first saw them, though, I was absolutely delighted. Funnily enough, I recently watched the first episode again, and I was quite pleased with it. I thought it stood up well and had something of an atmosphere to it. But when I saw the second episode I was a bit depressed – the sets looked too cheap and I thought it was a bit sloppy."

The Daleks, however, succeeded on a phenomenal scale and ensured a second season of *Doctor Who*. He returned to direct two stories in tandem, *The Rescue* and *The Romans*. Christopher recalls some of the intrinsic problems encountered during the production: "The first one, the little two-parter, was a nightmare to direct. It started well enough, with the casting of Maureen O'Brien as the new girl and with my choice of Ray Barrett in the double role of good guy and monster – Koquillion. Both Maureen and Ray went on to very much greater things, but I was glad to have them in my cast. My clearest memory of *The Rescue*, unfortunately, is sitting in that little control room in the studio, while down on the floor the actors tried to destroy a radio set at the end of the story – only the darned thing wouldn't break. I went outside after the recording, feeling terribly, terribly depressed and Verity followed me saying 'It was good, it was good. I liked it.' Consequently I didn't care for that one."

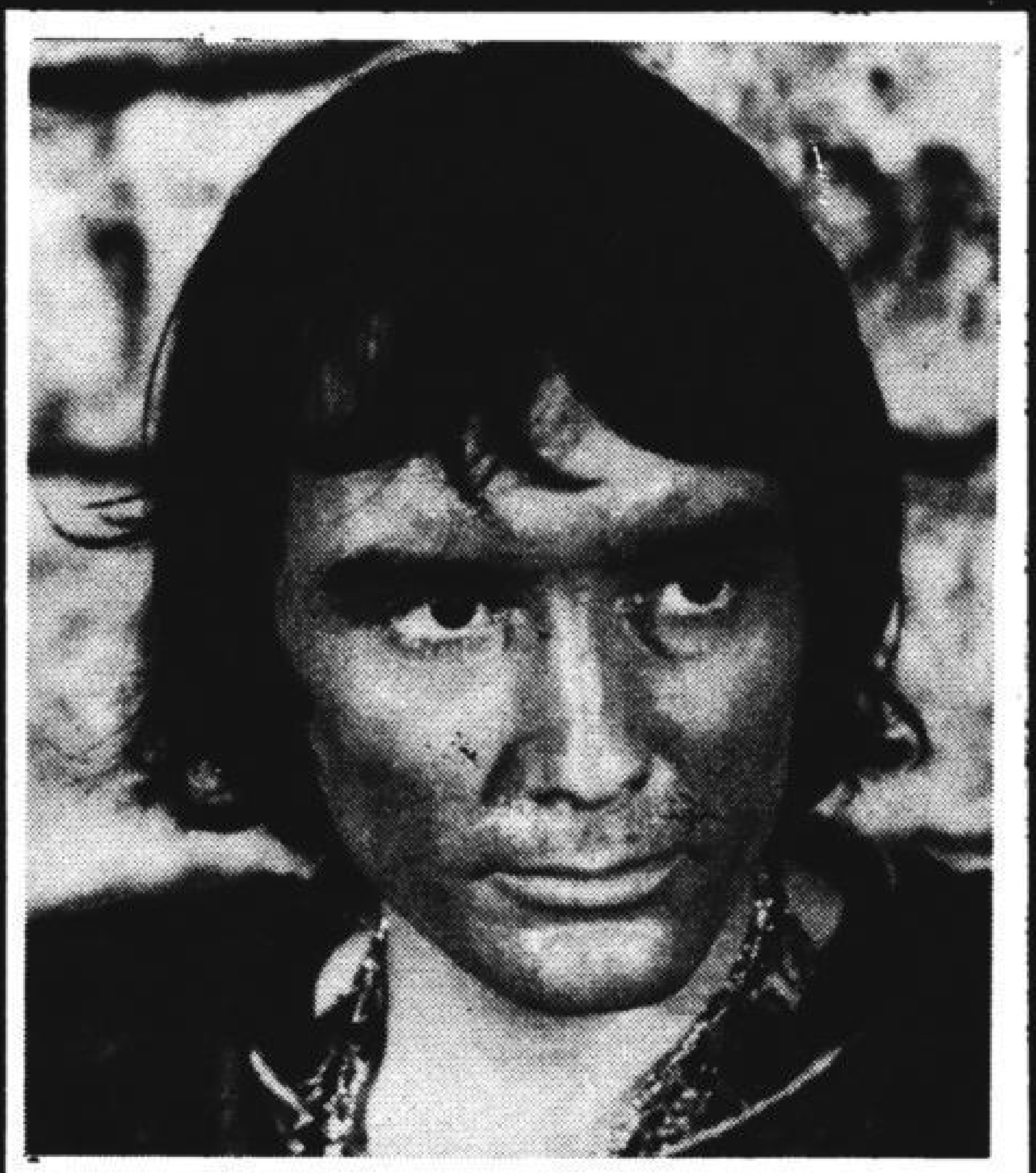
The Romans, on the other hand, brings back happier memories: "That was the first one they played purely for comedy and I enjoyed directing it tremendously. It was all done like a farce, and the actors really entered into the spirit of the thing." After finishing work on these six episodes, Christopher took a break from the show before returning during William Hartnell's last year as the Doctor, to direct *The Savages*. "Hartnell was always fine as far as directing him went. He didn't like to have too much to say, and he could be quite harsh with new directors, I believe, but with me, he knew I was experienced and I respected his film career, so the working atmosphere was good. *The Savages* was filmed in a disused sand pit and had Ewen Solon as one of its main characters. It wasn't a particularly inspiring script, as I recall, and I think *Doctor Who* itself was in something of a creative rut at the time. It wasn't a troubled process to do, but it wasn't very challenging either."

The Savages saw Peter Purves leave the programme, something he has been quoted as saying came not a moment too soon. Had Christopher picked up on this feeling at the time?: "Not really. Peter certainly felt restricted by the part – as did Maureen and a lot of the other actors involved in the series at one stage or another. To play second fiddle in an adventure show is not the greatest of excitement for an actor, and in those days it was on so long that you really became identified very rapidly with the part. I believe Peter was glad to leave."

Christopher Barry's next venture for *Doctor Who* was also one of the most significant. In *The Power of the Daleks* Patrick Troughton inherited the role of the Doctor from William Hartnell. "I remember we discussed a lot of different approaches that Pat could have taken in rehearsal. He ended up doing it totally different from the first ideas, and of course totally different from Hartnell's portrayal. He couldn't have



Above: John Hollis as Sondergaard, with Jon Pertwee as the Doctor, in* The Mutants. *Below: From the same story, Garrick Hagon as Ky. Top right: The TARDIS crew from* The Power of the Daleks. *Bottom right: In* The Creature from the Pit *Lalla Ward as Romana is menaced by a mysterious masked man.



CH
BA

done an imitation of Hartnell because as those dreadful Peter Cushing movies had shown there was just no substitute for the real thing. Patrick was truly wonderful to work with on that first one – and it could have been a very difficult time for the show. I must admit I was surprised that it had gone on after Hasrtnell's departure, but that's television for you.

"It was a great shame I didn't work again on *Doctor Who* with Patrick, but I had done so before and I thought he was an excellent choice for a Doctor. I think, too, that the programme grew up considerably during his tenure and it became considerably more respected in the business." I asked Christopher if there was a reason for his absence from the show for nearly four years: "Yes, indeed there was. I desperately didn't want to become too associated with the phrase 'Oh he's the man who always does *Doctor Who*'. Directors can be typecast as easily as actors, and I was very keen to work on all sorts of other drama, not just *Who*. In fact, as time went on, I got more and more annoyed with the BBC because I kept being assigned to *Doctor Who* all the time. I fought very hard against this – on occasion I even refused to do it until I was taken seriously – and eventually it influenced my decision to leave the BBC and go freelance."

THE DIRECTOR AND THE DAEMONS

Christopher couldn't have chosen a better vehicle for his return to the series and his directing talent when he came to do *The Daemons* in 1971: "That was my favourite of all my *Doctor Who*'s, in spite of having quite a few problems to overcome during its production. One of the first was the bizarre weather we got on location. For the first week we got sun, and then during the second week we got snow. It was like a director's worst nightmare. I woke up one morning during the second week, opened the curtains to let in what I thought would be blazing sunlight only to discover that the bright glare came from a sheet of freak snow that had fallen during the night. I was in despair. We were due to film all the scenes with the Brigadier standing on one side of the heat barrier and the only thing we could do was literally sweep all the snow that would have been in shot to the side and carry on, keeping the camera angles as tight as possible to avoid showing the effects of the weather. It looked very good on screen, but if you watched closely you could see that the grass was soaking wet."

RISTOPHER RRY

Christopher found making *The Daemons* one of the most technically demanding experiences for the programme: "We were allowed to use more than the usual number of film cameras on location, but that meant I had to have eyes in the back of my head to make sure everything was coming up on screen. Then in the studio I experimented a lot with the relatively new colour separation overlay (CSO) process, especially with the manifestation of the Daemon itself. To do that we zoomed in as the creature was supposed to grow, and I directed Stephen Thorne to twist around as we did it, so that it looked more effective. All the same it was terribly time consuming.

"The cast all loved it – something to do with the filming I suppose, and I cast Damaris Hayman, who I'd seen in an ITV comedy show as exactly the right kind of slightly daffy rural English spinster. Pertwee, of course, was very popular, and in his element at about this time – I remember we drew quite a lot of local interest and he loved it."

The ending of *The Daemons* constitutes one of the best season conclusions ever, with the victorious Doctor, Jo, Benton, Brigadier, Yates and Miss Hawthorne joining in the celebrations around the May Pole. The final shot was taken from what seemed to be the top of the church, pulling away to show Morris dancers and villagers, as well as *Doctor Who* regulars all enjoying themselves: "I worked tremendously hard to get that shot as I had envisaged it. We had to bring in special fire fighting equipment to get the camera crew up to the required height for the shot, and it was a complicated job directing everyone in the village from so far away. It would have been easier if they had all been professionals but a lot of the extras were the real villagers."

***Directors can be typecast as easily as actors, and I was very keen to work on all sorts of other drama, not just* Who.**

Christopher remembers trying to build up the atmosphere of the story by using bizarre, distorted camera angles and special lenses to contort the picture: "I really pushed the technical side of that one and because we wanted this devilish atmosphere, it wasn't difficult to know what kinds of effect to aim for.

While he believes *The Daemons* is his most polished work, Christopher adds: "I was still doing a show that had started some seven years before and from which I felt I now ought to be moving. After *The Daemons* they wanted me to direct another one almost straight away but I said no and did a classics serialisation of H.G. Wells' novel *Love and Mr Lewisham* instead."

For the 1972 season, however, Christopher was back in the *Doctor Who* fold, this time at the helm of one of Jon Pertwee's lesser known tales, *The Mutants*, written by Bob Baker and Dave Martin: "That was supposed to be a satire on the British Empire but we played it down, because I don't think that *Doctor Who* is really the place for such obvious political comment. We filmed it in an old chalk pit, quite a bleak place, and I had the landscape carefully dressed to make it look as unfriendly and alien as possible. We covered the place with specially imported bracken and foliage and then I filled it with special effects smoke. It was freezing cold when we filmed, so that helped rather than hindered, for a change."

Christopher remembers feeling very pleased with the way the mutants themselves turned out: "I liked the design very much and I thought that, when orchestrated, they looked extremely convincing and quite frightening too. The shots where they tumbled into view from shrouds of smoke were my favourites and I approved a sort of high pitched screaming sound for them to make – as if they were in pain."

Technically the show was another quite demanding one with many special effects and considerable use of CSO: "The colour separation overlay was one of the chief drawbacks of the series, and also one of its greatest assets. One could do an awful lot with limited resources using CSO, but one risked it inevitably appearing unconvincing on screen. It took a great deal of time to line up, time which we didn't really have, so the end results were all too often crude and obvious. Today effects work and all the CSO business has advanced to the extent where it is simpler to do things on screen we just couldn't have attempted properly thirteen years ago."

With *The Mutants* being the last Jon Pertwee story on which Christopher Barry worked, it was to be another 'debutante' Doctor who marked the next occasion on which he directed a story: "The first Tom Baker story, *Robot*, which was another period of change for the programme. I didn't enjoy it nearly as much as I might have done had there not been an industrial dispute at the BBC at the time we were shooting. Funnily enough it had nothing to do with new technology, as the strikes often are, but scenery shifting troubles. We did all our location stuff without any hiccups but when it came to the studio sessions there were delays and there was a pretty horrible, tense feeling running through the whole building. One doesn't like to work when there are disputes involving one's colleagues in a strike, and I think we had to have a remount on *Robot*."

A SECOND FIRST

Since Tom Baker was the second Doctor who Christopher had directed in his first story, I wondered whether thee were any teething problems: " Not insoluble ones, no. Tom was nervous, of course. I don't think he quite understood how it had all happened to him, but he worked very hard from scratch to be as different from Jon as he possibly could. He was always a loner, but in rehearsal for that first one he established himself quite quickly as the star – which is as it should be. I was very struck with the difference in Tom when I returned on the next two occasions to direct a story with him. By the following year and *The Brain of Morbius* he was totally at his ease, supremely confident and not as unquestioning. By *The Creature from the Pit*, he was really very difficult to direct, very dominant and with an awful lot of pre-conceived ideas as to how the show should be appearing. He was also getting tired more easily because he'd taken on a lot of publicity work, and, of course, he was getting older and feeling the strain of playing such a demanding part for so long."

The Brain of Morbius drew complaints over its horrific nature from Mary Whitehouse. I asked Christopher for his opinion: "I didn't know that, to be honest. I think it's an irrelevant complaint. I always made *Doctor Who* to be pleasantly frightening, not genuinely terrifying. I actually feel somewhat insulted to be so criticised considering my track record in television. I simply do not make horror movies for *Doctor Who*. You can't. What violence there was seemed fairly 'comic strip' to me."

The Brain of Morbius also featured the famous joke of having the production team's faces used in the mental battle between the Doctor and Morbius: "That happened because I couldn't find any Equity actors' faces that fitted the requirements of the script in time. So we all stepped in, via a quite amusing in-joke. I gather the story has now been released on video which is nice – and means every one can see that bit again."

Christopher Barry's last *Doctor Who* to date has also ranked as his least favourite: "The monster was this kind of huge glowing plastic bag, some of which we tried to do at Ealing for conviction's sake. In the end it didn't work at all, and I find the whole experience of that story unpleasant to talk about as a result. The monster is such an important part of a *Doctor Who* plot that if it fails, the whole serial tends to be ruined. I didn't really care for the way the show had changed in my absence either – it had become a bit silly and difficult to control."

The monster is such an important part of a* Doctor Who *plot, that if it fails, the whole serial tends to be ruined. I didn't really care for the way the show had changed in my absence either – it had become a bit silly and difficult to control.

Christopher thinks it is unlikely that he will ever return to the programme now, in spite of the fan mail he receives and the fond memories of his work: "I didn't like the Peter Davison Doctor at all, although Peter himself is charming and we worked together on *All Creatures Great and Small* very happily. I like Colin Baker as an actor but I've yet to see his version. I don't think it's likely that I'll be asked to direct again, though before the offer I couldn't say definitely yes or no. I'm grateful to *Doctor Who* for what it gave me, but I've rather moved on now and it probably wouldn't be a good idea to go back."